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ABSTRACT

Part of a series designed to introduce the culture of the Alaskan Indians to elementary school students, the unit contains materials related to seasonal Tlingit activities and a guide for elementary classroom teachers to implement the student materials. The guide describes the format of the unit, suggests activities, lists resource materials, and explains the anthropological background of the unit. Sections one through five: (1) discuss how the Tlingits deal with the environment of southeastern Alaska; (2) describe a summer/fall fish camp, introduce clan structure, and explore Tlingit attitudes toward animals; (3) examine home and village life in winter, and introduce students to Tlingit folk tales; (4) deal with relationships with other villages; and (5) summarize springtime fishing and planting activities. Each section indicates objectives, materials, resources, activities, and background information. Learning activities include educational games, drawing and writing exercises, model making, analyzing folk tales, and recreating Tlingit menus. The 12 student materials include documents on fishing and canoe making, a radio play and puppet show which describe supernatural powers attributed to ravens, five tales of Tlingit life and beliefs, and descriptive brochures on Tlingit home and community environment. (Author/DB)

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Teacher's Manual for

THE TLINGIT INDIANS OF SOUTHEASTERN ALASKA

Social Studies Unit
for Elementary Grades.

Written by:
Patricia H. Partnow

and the Staff of the

Alaska Bilingual Education Center
Alaska Native Education Board
4510 International Airport Road
Anchorage, Alaska 99502

SO 010 401

THE TLINGIT INDIANS OF SOUTHEASTERN ALASKA

Social Studies Unit
for Elementary Grades

6-75-100

A NOTE ON HOW TO USE THIS MANUAL:

We hope that the manual is arranged so that it will be handy and easy to use, and invite your comments and suggestions. It is important that you read through the whole manual before you begin the unit, if possible, and if not, at least be well prepared for each day's lesson. There are some topics which may be difficult for your students to handle, and which will require some expert guidance on your part.

Also, please don't go out and buy all the books on the various Resource Lists which accompany each unit. Some of them may not be applicable to the direction your class is taking. And some of the films, which we have not been able to preview, may not be exactly what you want either. You will have to do some experimenting, and be selective of the items you have the time and desire to pursue.

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LIST OF MATERIALS

Teachers Manual - 1 per set

Part I: Lingít Aanée - 1 per student

Part II:
- Fish Camp Poster - 1 per set
- Map of Lingít Aanée - 1 per set
- Raven and the Fog Woman - 1 per student
- Kiksadi Dog Salmon Legend - 1 per student
- The Tlingit Way: How to Make a Canoe - 1 per student
- The Tlingit Way: How to Treat Salmon - 1 per student

Part III:
- In a Tlingit Winter House - 1 per student
- ~~Two Clan Stories - 1 per student~~
- The Tlingit Uncle and His Nephews - 1 per student
- Three Brothers - 1 per student
- How Raven Stole the Light - 1 per student
- How Raven Became Black and Gave Water to the World - 1 per student
- Raven and the Old Woman of the Tides - 1 per student
- Halibut Fishing - 1 per student

Part IV: No special materials provided

Part V: Spring Calendar - 1 per set

INTRODUCTION TO "THE TLINGITS OF SOUTHEASTERN ALASKA" CURRICULUM PLAN

The Tlingits of Southeastern Alaska is one in a series of curriculum plans on the Native cultures of Alaska developed by the Alaska Native Education Board at the Alaska Bilingual Education Center, Anchorage. The written materials are aimed at a fourth, fifth, or sixth grade level, but the program should be adaptable to any elementary or junior high school grade.

The Tlingits of Southeastern Alaska follows a format common to all the Native Studies plans in the Alaska Native Education Board series: it is divided into Parts, each of which deals with the subsistence activities and life-ways appropriate to the season in which it is taught. Thus, the Parts begin with fall activities, and continue throughout the school year to spring and summer activities. (You need not, however, use this unit throughout the entire school year. It can be shortened, as you wish, or can be studied, dropped for a time, and picked up again as the activities described become applicable to the season and to your area.)

This Teacher's Manual has been prepared to assist you in using the materials designed for student use. The basic format of this manual is as follows: At the beginning of each Part, background information on cultural practices appropriate to that section is given. Then the visuals and children's booklets are reproduced, and suggestions for using these materials are listed. The Manual also contains lists of additional resource materials you can obtain from other sources which may be of value to your class in studying the topic. This resource list is not exhaustive; it is composed of material we have come across after a search of material centers in the area. We will welcome titles of additional materials you have found helpful, and will add them to the lists as the Manual is reprinted.

The Teacher's Manual, with its suggested activities, is meant to be a general guide for you. Please feel free to tailor the activities and ways of dealing with the information to your and your students' interests. You need not use all the materials, nor should you exclude others which are not mentioned but which you might find helpful.

There are many aspects of Tlingit life which have not been touched upon in these materials, and you might want to expand your study to include them. No matter how you use the unit, however, the information we have included should provide you with the general information about the people and their culture which will allow you to build upon or deepen your own class's study.

A note about the anthropological information contained in the curriculum might be helpful. The life ways depicted in the units are supposed to be representative of pre-contact Tlingit life; that is, life as it was at least two hundred years ago. Our methods of obtaining information on this period were, therefore, indirect. The reports of the first Europeans to come into contact with the Tlingits were often biased at worst and extremely sketchy at best. Greatest reliance has therefore been put on more recent works (particularly Frederica DeLaguna's Under Mount Saint Elias; Krause's The Tlingit Indians; Oberg's Social Economy of the Tlingit Indians; and others. See the bibliography for a complete list). These publications are quite complete in their treatment of the different aspects of Tlingit life, but much of the information on "the way it used to be" is of necessity second or thirdhand: For instance, an elderly Tlingit woman might have told the anthropologist about a practice which had been discontinued before she was born, but which her grandmother described to her. In our units, we have used this information and have had to regard it as authentic for lack of more direct information.

An additional problem with authenticity arose because of the very nature of our project. The materials have been designed for children, and so some important aspects of life have been left out or greatly simplified---the most notable example being the incredibly complex social structure of the Tlingit Indians.. Regional diversity (differences in life ways between mainland and island Tlingits, for instance) has also not been treated to any great extent,the result being a rather generalized pattern of life. Despite these shortcomings, we felt, on the whole, that a simplified version of the culture which was likely to be understood and remembered by the students would be more valuable than a technically correct but complicated one.

With all this in mind, then, the entire unit on Tlingit culture could perhaps best be described as an "interpretive history". Teachers should be aware that it is not the definitive statement of pre-contact Tlingit culture (none exists), but it does try to capture some of the life-ways of that culture, and particularly the emotional context of the life-ways. In order to include that emotional context, we have had to interpret from existing records--this is the "interpretive" part of our "history". We apologize in advance for any misrepresentations which have resulted from this practice.

Teachers should be aware that this is a statement of Tlingit life in the past, not the present. In fact, the existence of this project and the resultant materials are due in large part to the realization that traditional Tlingit ways are passing, and that young people do not know the ways of their ancestors. However, there _is_ continuity with the past, and teachers are encouraged to seek this continuity and emphasize it in activities and discussions. Use the resources available in your local community to further fill in those gaps in Tlingit culture that still remain in this account.

For students who do not live in Tlingit areas, it is hoped that the Tlingit units foster an understanding of a way of life and a people in some ways different from their own. In addition, the act of comparing another culture to their own should allow them to gain a deeper understanding of the students' own cultures.

No matter what use you make of these materials, we hope that you will find them informative, usable, and, most important, enjoyable.

PART I: LINGIT AANÉE, THE PLACE OF THE TLINGITS

OBJECTIVES:

To introduce students to the environment in which Tlingits historically lived.

To introduce the concept that the environment has certain effects on the way we live.

To establish the pattern of observation and objectivity which the children will be asked to use throughout the unit.

BEHAVIORAL OBJECTIVES:

Students should become involved with the environment of Southeastern Alaska through pantomime, drawings, writing, or model-making.

Students should know the names of at least two fish, two land animals, and two birds which inhabit Lingít Aanée.

Students should know some of the restriction the environment of Lingít Aanée placed on the Tlingits as well as some of the possibilities it allowed them to explore.

MATERIALS PROVIDED AS PART OF THE UNIT:

Booklet produced by The Alaska Bilingual Education Center, "Lingít Aanée"

MATERIALS YOU SHOULD HAVE ON HAND:

Large map of Alaska

Large map of Southeastern Alaska

Pictures of Southeastern Alaska terrain, flora, or fauna to tack onto the walls, if possible.

RESOURCE LIST OF RELATED MATERIALS:

Books:

Carter, Anthony, This is Haida, Hancock House; Saanichton, B.C. Canada, 1968 (This is a beautiful pictorial record of Haida country, the Queen Charlotte Islands, with an interesting text relating the modern photographs with the past culture.)

Alaska Department of Fish and Game Wildlife Notebook Series (obtain from the Department of Fish and Game; Subport; Juneau, Alaska 99801)

Filmstrips:

Rain Forests of the Northwest Coast, $7.50, available from the University of Washington, Department of Audio-Visual Services, 110 Lewis Hall, Seattle, Washington 98195.

LINGÍT AANÉE

Background Information

Many scholars trace the different parts of Tlingit culture, from the subsistence patterns and life style to the elaborate artistic achievements and ceremonial customs, to a single cause: the great abundance of food available to the people of Southeastern Alaska. It is often claimed that as a result of the ready availability of food to the Tlingits, they had much leisure in which it was not necessary to search for food. Instead, they could devote this leisure time to other pursuits--such as the artwork and the ceremonies which are so visible in Tlingit culture.

Although it is an oversimplification to state that all aspects of Tlingit culture can be traced back to the environment in which the people found themselves, this environment did make possible certain alternatives, and made necessary others. The first unit is an exploration of the possibilities and necessities available to the Tlingits. It should be used as an introduction to Tlingit culture, but could also be used as a background unit to an exploration of the possibilities and necessities of your own environment.

Some examples of what is meant by "possibilities" afforded by the environment of southeastern Alaska follow:

1. The long uneven shoreline, with its intertidal zone, fiords, streams, rivers, etc., makes possible the growth and sustenance of a large population of both sea animals and sea plants.

2. Rainfall is abundant, which makes possible a dense forest of spruce, hemlock, and cedar trees, and provides water for growth of berry bushes, beach grasses, and other edible plants. In addition, the rainfall feeds the many streams in the area.

3. Sheltered waterways make water travel relatively easy.

4. The many streams provide spawning grounds for salmon and other anadromous fish.

And so forth--you could undoubtedly come up with many more environmental possibilities. Basically, the existence of each animal, plant, or natural feature allowed for utilization of the environment in a particular way in relation to that item.

Next, here are examples of some "necessities" which the environment imposed on the Tlingits:

1. The steep slope of the mountains, which in many places begin at shoreline, makes land travel difficult and forced much of the activity toward the sea.

2. The seasonal nature of both plants and animals (for instance, the seasonal salmon runs) necessitated some seasonal differentiation in Tlingit subsistence patterns.

And so forth.

The booklet, "Lingít Aanée", is designed as an introduction to the environment in which the Tlingits lived. It may be read by the students, or by the teacher, or in the way you find most helpful. (Specific suggestions for its use follow.) The book gives some clues to the students about the possibilities and necessities of Tlingit life, but it does not specify customs or practices. Subsequent units will deal with the way the Tlingits actually did use their environment.

The following are some suggestions for follow-up activities for "Lingít Aanée":

1. Read the booklet aloud to your students. Instruct them to sit quietly, perhaps with their eyes closed, as they imagine the scenes in the book.

2. Then, you might have the students act out parts of the book as you read it. Have them act out walking on different kinds of surfaces: ice, squishy moss, a rocky beach, a sandy beach, in a boat, walking through a dense forest, walking in the rain.

Have students call out different aspects of Southeastern's environment as others act our their reactions or actions to those aspects.

An example: One child calls out, "Walking on rocks at the beach at high tide!" Others act this out. You might work this into a charade-type activity with one team acting out part of the environment, the other guessing which part is being depicted.

3. Before handing copies of the book out to students have them work on drawings of their own for each of the captions.

4. You might wish the students to read the book again on their own, perhaps as preparation for the following activities.

5. The last sentence of the booklet reads, "And you wonder...what kind of people live in this place?" Have the class speculate on this point. For instance, what might the people who lived in Lingít Aanée have used for food? How would they have obtained it? What materials would they have used for building houses? Guide the children to use the knowledge they have about the environment to imagine how people would have lived in the environment.

6. Take the class for a walk outside. Instruct the students to be very observant of everything they see (that is, of their environment). When you return to class, have each student write a description of the environment as he or she saw it, as if he were telling a stranger to the area about his home.

Another follow-up for same field trip would be a "language experience" activity which would include class discussion of the topic followed by individual student illustrations, with the teacher writing student-dictated captions. Put them together in "reading" booklet for entire class. This could be all grade levels if teacher will be class secretary. Or, use a Polaroid camera to take pictures of your area. Discuss the pictures in class after the walk. How has your environment changed from long ago? etc. You might have the students draw "then and now" pictures.

7. Have students write a story about their experiences with one of the animals mentioned in

"Lingít Aanée". Or, assign an animal (preferably one of those listed) to each student to observe, study and write about.

8. Have students make a list of the possibilities and necessities which their environment allows them. Compare that with a list of those for Lingít Aanée as previously elicited from the students.

9. Have the students write (or draw) about an experience when the natural environment would not allow them to do something they wanted to--or necessitated that they do something they did not want to do.

10. Locate the following traditional Tlingit towns on a map of Alaska or a map of the Southeastern portion of the state: Kake, Hoonah, Auke Bay, Klukwan,

Yakutat, Taku Harbor, Angoon, Sitka, Stickine, Klawock, Kuiu, Sanya, Tongass, Tuxekan and Sumdum. Use Orth's Dictionary of Alaska Place Names for locations. Mark them with flags. Talk about what the towns have in common--for example, the location on the water, sheltered to some extent from the open ocean. If possible, obtain pictures of these towns and tack them up on the walls in your classroom. Save the map for use in later sections. Have the students do research reports on the towns.

11. Have the class plan a trip to one of these Tlingit communities: How would they travel (today? two hundred years ago?)? How long would it take? What would they take with them? How much would it cost?

12. Have two groups of students make dioramas

or salt maps, one of your local area, one of Lingít Aanée, for comparison and contrast.

13. On a series of days, have students pretend for half an hour or so that they are carrying on their activities in Lingít Aanée--one day on a narrow, brightly lighted, rocky beach (obstacles and ocean, etc., can be artificially defined); another time in the dark forest (room semi-darkened, etc.); and finally either or both of the above with rain (tickly streamers from the ceiling, windows and lights shielded by fabric, etc.).

14. Separately or in conjunction with the above, students might be asked to cross the room "in the manner of" different animals typical of Lingít Aanée--duck, eagle, weasel, etc. Try both water and land animals, beach and forest animals, etc.

PART II: SUMMER-FALL FISH CAMP

OBJECTIVES:

To give students an idea of what life was like in a Tlingit fish camp.

To introduce the major elements of Tlingit culture: subsistence activities, social structure, folk stories, Tlingit world view, especially as it relates to attitudes toward animals.

To reiterate emphasis on environment introduced in Part I.

To reinforce observation skills.

To encourage comparisons of different ways of life.

BEHAVIORAL OBJECTIVES:

Students should have written a story or drawn a picture depicting some aspect of life in the summer fish camp.

Students should be aware of the ownership of fishing territories and should demonstrate this through map activities, stories, or discussion.

Students should know at least one traditional fishing method.

Students should be able to discuss differences or similarities between their attitudes and actions toward animals and those of pre-contact Tlingits.

MATERIALS PROVIDED AS PART OF THE UNIT:

Poster showing fish camp produced by Alaska Bilingual Education Center

Map of Lingít Aanée

Raven and the Fog Woman story book produced by the Alaska State Museum

Kiksadi Dog Salmon Legend booklet

Booklet: *The Tlingit Way: How to Make a Canoe*

Booklet: *The Tlingit Way: How to Treat Salmon*

RESOURCE LIST OF RELATED MATERIALS:

Books:

Alaska Department of Fish and Game *Wildlife Notebook Series* (obtain from the Department of Fish and Game; Subport; Juneau 99801)

Goldschmidt, Walter R. and Haas, Theodor H., *Possessory Right of Natives of Southeast Alaska*, Office Indian Affairs, 1946.

Harris, Christie, *Once More Upon a Totem.* The Dog Salmon Legend, among others, is retold in this book.

Josephson, Karla, *Use of the Sea by Alaska Natives: A Historical Perspective* (the section on Southeastern Alaska)

McConkey, Lois, *Sea and Cedar: How the Northwest Coast Indians Lived*

Films:

Indian Canoes Along the Washington Coast, available from the University of Washington, Department of Audio-Visual Services, 110 Lewis Hall, Seattle, Washington, 98195.

Life of the Sockeye Salmon $30.00 rental from the University of Washington (see above)

Salmon: Life Cycle of the Sockeye available from PERCY Instructional Materials Center, Alaska State Operated School System, 650 International Airport Road, Anchorage, 99502.

The Salmon Story, available from PERCY (see above)

Multimedia Materials:

Fishing and Hunting of the Tlingit Men, a multimedia learning kit available from the Alaska Multimedia Education Program, Alaska State Museum, Pouch FM, Juneau, 99801.

PART II: IN A SUMMER-FALL FISH CAMP

Background Information

Southeastern Alaska is rich in all sorts of marine life, and many sea mammals and types of fish were caught and used by the Tlingits. The staple food, however, was the salmon, and a look at the Tlingit seasonal cycle might well begin at the start of the Tlingit year, in mid-summer when salmon fishing began in earnest.

All five species of salmon (king, sockeye, dog, humpback, and coho) were fished by the Tlingits. Often different streams were the spawning grounds for different species, so the people moved from stream to stream as the summer progressed and the different varieties began their upstream journeys.

Each salmon stream was owned by a particular local clan or lineage -- that is by a group of related men and their families (as were many other resource areas such as berry patches). (Oberg.1973:Chapter III). Anyone not of the owner clan would have to ask permission of the lineage head before fishing there, even if no members of the owner clan were presently using the stream. Trespassing on clan property could result in partial or full payment of the catch to the owner lineage or, at worst to feuds (See Oberg. 1973: Chapter III and deLaguna 1972: 361). If you live in Southeastern Alaska, there is a good chance that your favorite fishing spot was owned by a Tlingit lineage.

Families thus returned to the same fishing areas from year to year. The cycle was generally the same: By the middle of the summer, everyone had packed up skins, tools, cooking utensils, and other necessities, put them into the family's large (up to 35') dugout canoe, and paddled to summer fish camp. They set camp up alongside one of the salmon streams owned by the clan. Often whole households would move to a single spot, though sometimes the household would split into smaller family units, to hunt sea mammals, dig roots, or pick early berries.

Once salmon runs began in earnest in late summer, most of the time was spent fishing, cleaning and drying the salmon. Enough fish had to be collected by each man to last his family through the winter, and if his clan had planned a potlatch, (a large party/feast; Part IV will deal with potlatches) he had to catch surplus for the feast. Thus, summer was generally a very busy time. Nonetheless, long days and mild weather made it a time to be looked forward to, and during the early part of the season families sometimes held potlatches. (Oberg 1973:70-71.)

Suggestions for the use of the Poster of Summer-Fall Fish Camp:

The poster can be tacked to your wall and left up throughout the section on fish camps. You might want to refer back to it as you progress through this portion of the curriculum plan.

1. Talk about the poster: what objects are shown, how they might be used, what they are probably made of (refer back to the Lingít Aanée booklet for hints on raw materials available). Compare the objects in the picture with what one would see on a present-day fishing trip.

2. Have the students make a three-dimensional diorama of the fish camp, based on the objects depicted in the poster.

3. Arrange the classroom like a fish camp; designate an area for the stream, and mark it off; mark the edge of the beach; the edge of the forest; place desks or tables where the tents would be. Students

can help determine spatial relationships. Get everyone involved in painting a backdrop mural for the room, to represent the beach, trees, stream, etc.

4. Have the students write and/or draw about an experience they had camping out, fishing, or hunting away from home. For instance, they could describe sleeping in a tent or cabin; is it different from sleeping in a house? What sounds did they hear? Smells did they smell? Sights did they see? Were they scared when night came?

5. Invite a Tlingit man or woman to talk to your class about summer fish camp. Ask the person where he or she camped, some of his or her experiences in the camp, stories that were associated with the camp, etc. Have the students write about the talk afterwards; or draw a mural of camp life as expressed by your visitor.

Suggestions for follow-up for: Map of Lingít Aanée:

1. This is a resources map of one portion of Lingít Aanée -- that part which might correspond to the area used by Tlingits from a single village. You might plan a series of activities which would involve:

dividing up the map into resource territories for each of several local clan groups

situating various summer camps

plotting transportation routes for subsistence and trading activities.

2. If you live in Southeastern Alaska, find out where the students' favorite fishing spots are. Who owns these areas now? Make a map of your area and mark those fishing spots on the map. Try to find

out which Tlingit families owned those fishing spots originally. Find out where the original winter village was and mark that on the map too. (deLaguna 1972:104 described Yakutat lineage land-ownership. deLaguna 1960 describes Angoon lineage land-ownership. See also Goldschmidt and Haas 1946.)

3. If you do not live in Southeastern Alaska, make a map of your own area and have each of the students mark a favorite fishing, hunting, or berry picking spot. find out who owns the land, what the ownership of the land means in terms of use of the land. Compare this with Tlingit customs of land usage. Talk about the current penalties for trespassing in your area. Talk about the penalties a Tlingit was likely to face for trespassing. (See deLaguna 1972:361 and 384 for more information.)

4. Discuss how your students would travel to their favorite fishing, hunting, or berry picking spot if they did not have cars or other modern vehicles. What would they take with them? How did Tlingits travel

to their fish camp? What might they have taken with them for a summer-long stay at the camp?

Suggestions for use of: Raven and the Fog Woman storybook:

The Tlingits had a story which explained why the salmon returned to streams each summer and fall to spawn. After reading the story, you might do some of the following:

1. Talk about the story: why is the woman called Fog Woman? How did she make salmon? Why did she leave Raven? According to the story, why do salmon return to streams every year to spawn? Etc.

2. Have children draw pictures depicting the story: what did Fog Woman look like: What did Raven look like in human form?

3. Raven appeared in this story in human form. Have students watch the ravens in their area carefully. What sort of personality do they think ravens would

have if they were human? Have them act this personality out. What kind of personality did Raven have in the story?

4. English has many expressions which compare human actions to animal characteristics, such as "sly as a fox","quick as a cat", "wise as an owl";etc. Make a list of animals the students are familiar with, and elicit descriptive comments on each of the animals to place beside each name. Discuss why students feel the way they do about each animal. Keep a copy of the list and refer back to it throughout the section, as you read different Tlingit stories. Compare students' ideas about animals with traditional Tlingit ideas, as exhibited in the stories.

5. Talk about salmon, and study their habits: what they do in the many months they spend in the ocean, how many years different species spend in the ocean before returning to the stream of their birth to spawn, how they know which is the right stream for spawning, etc.

Suggestions for activities following the Kiksadi Dog Salmon Legend booklet:

This story belongs to the Sitka Kiksadi clan and describes the origin of that clan's ownership of the dog salmon crest. The version appearing in the booklet was originally in the form of a tape, narrated by A. P. Johnson, a member of the Kiksadi clan.

Tlingit literature is oral, not written, so the style is somewhat different from what your students are probably accustomed to. For instance, the first section does not deal with the plot of the story per se, as it would in a Western folk tale. Rather, it sets the scene for the story and serves to teach children about the technology of salmon fishing while entertaining them. The story as a whole also taught some intangibles, such as proper attitudes to hold toward creatures of the sea, and the history of the clan. All three elements are integral parts of the legend and none should be omitted.

Other stylistic elements in the story, stemming from its being a narration rather than a written tale, are the use of repetition for emphasis and the practice of switching back and forth from legendary times to modern times to point out continuity with the past and the lessons of the past. You and your students will probably get the most out of the story if it is read aloud. You might want to do this in installments, since it is a fairly long narrative.

The dog salmon legend is a popular story of which several versions have been published (see, for instance, Christie Harris' Once More Upon a Totem). The hero is sometimes called "Moldy End" in English versions, referring to the boy's aversion to the piece of moldy salmon his mother gave him to eat.

After you've read the story, you might discuss some of the following topics:

1. Why did Mr. Johnson start the story with a description of different kinds of salmon?

2. Why do you think Aakwtaatseen was captured by the salmon people? Discuss the motivations and feelings of the salmon people throughout the story. For instance, although Aakwtaatseen insulted them, they were still concerned about his well-being, and took him to be entertained by the strange and happy

creatures at the mouth of a river. What were children supposed to learn from that episode?

3. What do you think the village of the salmon people looked like: To Aakwtaatseen? How would it have appeared to Aakwtaatseen's family? Draw pictures.

4. When Aakwtaatseen and the salmon people went to the potlatch given by the herring people, Aakwtaatseen was told,

> "The people are people whom you know. You are well acquainted with them, but you have never thought of them as people. You thought of them as creatures of the sea."

What do you think the salmon people were trying to teach Aakwtaatseen? What do you think Mr. Johnson is trying to teach to children when he tells this portion of the story? How do you think Aakwtaatseen's behavior toward herring was altered by his experience?

5. Have students rewrite the story, telling it this time from the salmon people's point of view. The herring people's point of view.

6. What do you think the story taught Tlingits about salmon and about how to treat them?

7. The following comments were made to Frederica deLaguna by a Tlingit man from Yakutat:

> "The old Indians never just shot animals for no purpose. They just shot what they needed, and every animal they killed, they talked to it and explained why they had to kill it. They showed the animals respect. After they kill it--bear, goat, any animal-they bring the head in by the fire to warm it. They hang the skin up on the wall and talk to it, explaining why they have to kill it. My father always faced the head of the dead animal toward the mountain. I still do it when I can. When you finish with the head, cover it up with boughs....
>
> "We don't kill any kind animal for nothing, unless we need it....
>
> "In the old days, when we kill anything, even a little trout, we pray to it. We explain why we kill it. We sing a song to it. There is a song to the brown and the black bear--same one-- and a song to the mountain goat--that's a different song, and a song to things in the water--that's different, too. When we kill an animal, we make a good fire. Cut the head off and set it by

> the fire before we go to sleep. Make a song that night (explaining) why we kill it." (deLaguna 1972:824).

Read the quotation to the class, then discuss the man's attitude about killing animals. Many Americans consider hunting good sport; some people hunt merely to obtain a good rack of antlers or a good bear rug. How does this motivation differ from the traditional Tlingit reasons for hunting animals? How would the Tlingit man who made the comments feel about this sort of trophy hunting? How do your students feel about it?

8. After Aakwtaatseen's experiences with the salmon, his descendents took the dog salmon as one of their crests, a symbol which represented the clan. They decorated tools, clothes, houses, and totem poles with that crest. Have the students ever had an experience with an animal which might, if they had been old-time Tlingits, have given their clan a new crest? It needn't have been a magical experience--sometimes a natural encounter with an animal resulted in that animal being taken as a clan crest. Have the students

talk, write, draw, or act out their experience. Then have them decorate objects or draw pictures of that clan crest, perhaps to be used as a personal trademark throughout the unit. Display the individual "crests".

9. On page 16 of Kiksadi Dog Salmon Legend, Mr. Johnson states,

"And it was told that he became one of the strongest ix̲t' of the Kiksadi people."

"Ix̲t" is a Tlingit word for which there is no exact English translation, and so the Tlingit word was left in. In Part III of this manual, we have used the word "shaman" in referring to the Tlingit ix̲t'. A shaman, as we have used the term, was a person blessed with the gift of telepathy, one who could communicate with the spirits as well as other people with like abilities. A shaman was thus a seer and a healer, not a "witch doctor". Explain the meaning of the term "ix̲t" to your students.

Suggestions to follow up on: The Tlingit Way: How to Make a Canoe booklet:

Canoes were as important to Tlingits as boats, cars, snowmobiles, or airplanes are to many present-day Alaskans. The booklet describes the traditional way of making a canoe. You might follow it up with some of the following activities:

1. Make miniature canoes in your classroom, using soap, balsawood, clay, or any other material which is avilable. Perform some of the steps mentioned in the booklet: For instance, drill holes in the sides of the canoe and plug them with plugs of another material before hollowing the canoe out. Have students decorate their canoes with a crest symbol, perhaps the one they have chosen as their own personal "crest" (see above), or representing some animal which lives in Lingít Aanée.

2. Visit a museum and look at Tlingit style canoes and the tools that were used to make them.

When you return to class, discuss the differences between the Tlingit canoe and the boats the students have had experiences with.

3. Using the stone boiling method described in the booklet, boil some water. Cook soup or Labrador (Hudson's Bay) tea which your class has collected on a field trip in this manner and treat the whole class.

4. Out of butcher paper or newsprint, draw and cut out a life-size model of a Tlingit canoe (which might be any length between 6' and 50" long), one large enough for all students to fit into. Have students decide on a crest for your class and draw the crest symbol on the front of the canoe. Put the drawing on one wall, or prop it up in front of one wall so the students can get "into" the canoe (by standing behind the drawing). Students paddle and sing in time to the paddling (any rhythmic song might be used). Use the canoe as a prop for skits, acting out stories, etc.

Suggestions to follow-up on children's booklet, The Tlingit Way: How to Treat Salmon:

1. Make a list of the rules Tlingit people observed when they were catching and preparing salmon. Write the rules on the board (or have a student recorder do so) as students call out rules. Then make another list of rules the students observe themselves when they fish. Examples might be: you should fish only in season; you should not snag a salmon after it has already "turned"; you should clean a salmon as soon as it is killed. And so forth. Compare the two lists.

2. Have children act out the different ways of fishing for salmon; for instance, call out "Harpoon!" and have students pantomine the appropriate actions. Or, have one team of students act out a specific way of fishing while the other team guesses the technique being used. Do the same with cleaning and smoking the salmon, observing all the proper rules while doing so.

3. Have the students write a song for the woman to sing as she is preparing the salmon. Make up tunes for both men's and women's song, and sing them.

4. Have the children make miniature fishing implements: a fish weir, dipnet, harpoon, smoke house, fish trap. Have each child or group of children explain how his or her implement works. Use wood, cardboard, clay -- anything that is available.

5. Take students to a museum to see traditional Tlingit implements, or have them bring in old-style Tlingit implements from home if they have them for a comparative exhibit. Or, have them bring in modern-day fish catching and preparing implements (for instance, fish lures, modern gaff hook, etc.) Compare modern tools with old style Tlingit tools.

6. Have students prepare a "How To" booklet to tell how they fish and prepare the fish.

7. Set up a small smokehouse outside of the school and have the class smoke some salmon. Perform the Tlingit customs as you do so, such as proper positioning of the salmon, etc.

8. Help students write "language experience" stories about a Tlingit family in fish camp: how does the father feel about catching lots of fish? What does the mother think about as she cleans the fish? What are the children doing? Etc.

9. Have students write a story about what might happen to a Tlingit family if it did not follow the customs the people believed in. How might the family feel when they realized that they had made a mistake in catching or preparing the fish? How do your students feel when they have done something wrong, or something

that might cause pain to another person or being?

10. Discuss with students where their food comes from (e.g. - store, through fishing, from relatives, etc.). How is this different from or similar to the traditional Tlingit way of obtaining food? Have students illustrate differences by drawing (cartoons could be made of the steps involved in each of the two cultures), acting or writing activities.

11. Berry patches were owned by different clans just as the salmon streams were owned. Women sometimes took a break from the salmon fishing activities to travel to their berry patches and collect berries. They dried them, mashed them into cakes, or preserved them in seal or fish oil for the winter. Take your class on a berry-picking trip. When you return, prepare the berries according to a Tlingit receipe, as follows:

Use strawberries, blueberries, cranberries, currants, nagoon berries, or salmonberries.

1. Smash the berries in a broad basket using a wooden pestle.

2. Prepare a square of spruce bark by lining it with skunk cabbage leaves. Dump the mash onto the leaves. Lay fern fronds on top of the berries. Cover with another layer of skunk cabbage, then bark.

3. Cook this over a very slow fire for two days, putting the fire out overnight.

4. When the paste has boiled dry, mash it again, remove all the stems, and put it in trays lined with skunk cabbage to dry.

5. To eat, soak the dried cake in warm water or beat the berries to a froth with eulachon (fish) oil and snow.

Or, mash the berries with dried salmon eggs. (Recipe from deLaguna 1972:408-409.)

Feel free to substitute as supplies or time allows; or eat the berries raw!

Tlingit Cookery

"Soapalally"

by August Kleinzahler

The vegetable foods of the northern Tlingit and Haida consisted of berries, fruits, green shoots, roots and innerbark of the hemlock and spruce.

Mash dried berries until pulp.
Pound into rectangular
wood frames
lined with skunk cabbage leaves
and let dry into cakes.
Before eating
break into stream water
and soak.
Last, whip
into a foamy liquid
the consistency of thick soup.
Soapalally!
a frothy delicacy.
No feast is complete without it.
The perfect potlatch dessert.
Eat with the firm and ornamental
soapberry spoon!

12. Fall was also the time to collect Labrador (Hudson's Bay) tea, a plant which was drunk for enjoyment as well as for medicinal purposes. Take the class on a field trip to collect the tea. (Wild, Edible and Poisonous Plants of Alaska, a booklet put out by the University of Alaska Cooperative Extension Service describes Labrador tea on page 17. Ask local residents to tell you where the good tea patches are.) Let the pungent leaves dry thoroughly, then boil the crushed up leaves in water. Use the stone boiling method if possible. Strain the liquid and drink it. A warning: Labrador tea is a mild laxative so don't drink too much.

13. Wild rice (chocolate or Kamchatka lily) can also be collected and eaten in the fall. See page 60 of Wild, Edible, and Poisonous Plants of Alaska. Research your area for other foods which can be collected and prepared by your class.

PART III: LIFE IN A TLINGIT WINTER HOUSE

OBJECTIVES:

To introduce the permanent winter settlements of the Tlingits.

To emphasize the importance of the local clan and house group in the lives of the people.

To elaborate on those elements of Tlingit culture introduced in the last unit: specifically, social life and social structure, folk stories, Tlingit world view.

BEHAVIORAL OBJECTIVES:

Students should be able to reproduce the setting of a community house, either in drawing, model, or diagram.

Students should examine both the houses of the Tlingits and their own houses in relation to the environmental possibilities and necessities, as discussed in Part I.

Students should know at least one Tlingit clan story, and should have written, drawn or cartooned a story depicting an experience of their own which might have resulted, had they been traditional Tlingits, in taking a new clan crest.

Students should demonstrate an understanding of some of the social interactions which might result from living in a large house with many different people.

MATERIALS PROVIDED AS PART OF THE UNIT:

Booklet: In a Tlingit Winter House

Booklet: Two Clan Stories

Booklet: The Tlingit Uncle and his Nephews

Booklet: Three Brothers

Booklet: How Raven Stole the Light (Produced at the Alaska State Museum.)

Booklet: How Raven Became Black and Gave Water to the World (Produced at the Alaska State Museum)

Booklet: Raven and the Old Woman of the Tides (Produced at the Alaska State Museum)

Booklet: Halibut Fishing (Produced at the Alaska State Museum)

RESOURCE LIST OF RELATED MATERIALS:

Books:

Barbeau, Marius, Totem Poles

Blackerby, A. W. and Linn A. Forrest, Tale of an Alaska Whale,(A Clan Story)

Brindze, Ruth, The Story of the Totem Pole

Davis, Henry and Claribel, Kéet - Kake Version and Kéet, Teaching Unit. The illustrated booklet and its accompanying teacher's manual tell the story of the origin of killerwhales and can be obtained by writing to Henry and Claribel Davis, Box 479, Sitka 99835.

Desmond, Alice Curtis, The Talking Tree

Emmons, G. T.,The Whale House of the Chilkat, Anthropolgical Papers of the Museum of Natural History, XIX, 1-33.1916.

Garfield, Viola E., Meet the Totem

Garfield, Viola E. and Forrest, Linn A., The Wolf and the Raven: Totem Poles of Southeastern Alaska

Holm, Bill, Northwest Coast Indian Art: An Analysis of Form

Inverarity, Robert B., *Art of the Northwest Coast Indians*

Keithahn, Edward L., *Monuments in Cedar*

Martin, Fran, *Nine Tales of Raven*

Paul, Frances, *Spruce Root Basketry of the Alaskan Tlingit*

Sleator, William, *The Angry Moon*, (A Tlingit legend.)

Stewart, Hilary, *Artifacts of the Northwest Coast Indians*

Swanton, John R., *Tlingit Myths and Texts*

FILMS:

In the Land of the War Canoes: Kwakiutl Indian Life on the Northwest Coast (by Edward S. Curtis, 1914). University of Washington, Department of Audio-Visual Services, 110 Lewis Hall, Seattle, 98195.

The Kwakiutl of British Columbia: A Documentary Film by Franz Boas; University of Washington, Department of Audio-Visual Services.

The Loon's Necklace, Available from PERCY, ASOSS.

Northwest Coast Indians: A Search for the Past; University of Washington, Department of Audio-Visual Services.

Northwest Indian Art; Available from PERCY, ASOSS.

Totem Pole; #6054, University of California Extension Media Center, Berkeley, California, 94720

Wooden Box: Made By Steaming and Bending; Extension Media Center; Berkeley, California, 94720

MULTIMEDIA MATERIALS:

Bentwood Box learning kit from the Alaska Multimedia Education Program, Alaska State Museum, Pouch FM, Juneau 99801

Household Duties of Tlingit Women learning kit from the Alaska State Museum

Puppet Show learning kit from the Alaska State Museum

Tlingit Stories learning kit from the Alaska State Museum

Totem Pole learning kit from the Alaska State Museum

PART III: IN A TLINGIT WINTER HOUSE

Background Information

Late each fall, with the end of the salmon runs, Tlingit families returned one by one from their fish camps to the permanent winter village. Life in the winter meant a slowing down of subsistence activity after the frenzied summer fishing and gathering activities. There were daily chores to be performed, and hunting and trapping for immediate consumption, but the major portion of the time was taken up by manufacturing activities: weaving baskets and blankets, carving tools and ceremonial items, making canoes and preparing boards for a new community house to be put up the following summer. In addition, during mid-winter (November to February), important sources of pleasure and excitement were games, stories, and potlatches. (Oberg 1973: Chapter IV).

Each winter village consisted of several large houses, and each house was owned and lived in by a single extended family, or clan. The household head was usually an elderly, respected, and wealthy man, and other members of the household included his male relatives, their wives and young children. Since clan relationship was determined through the mother, the men related to the household head were not his sons, but rather his nephews and younger brothers. Any slaves owned by the family lived in the house as well.

In some villages, certain clans were too large for all members to fit in a single house. In those cases, the clans were represented by more than one house in the village. Each house maintained its own definite and immutable identity, however; it had a name and crests all its own, and membership in the house group was hereditary just as was membership in the clan as a whole.

Life in the large Tlingit community houses was perhaps a bit different from your and your students' family experiences. For one thing, an individual was seldom lonely; in fact, there may have been a decided lack of what many modern Americans feel is a necessity, privacy. In addition, a child had many more role models than his own parents or guardians: grandparents, aunts, uncles, and other adults were constantly available to guide and help the child. And in case of the death of a parent, there were many more adults who could readily assume that role.

A single house might be the home of up to 50 or 60 people. Membership in the household was the most crucial identifying characteristic of an individual and Tlingits had great pride in their clan and house group. Still, in such a large group, it was inevitable that there would be personality conflicts now and then. In Tlingit culture there were certain patterned ways of dealing with such problems. For instance, although many families shared the same house, each had its own small sleeping compartment where its private property was stored. Each woman cooked meals for her own family, though in company of other women over the central fire pit. Meals were individual affairs, not the family gatherings that are the Western ideal: when a person was hungry, he or she ate; there was always a box of soup or some dried salmon around. These practices allowed individuals to live in the same building while avoiding many potentially unpleasant encounters.

In addition, certain relationships which were almost certain to be the cause of friction were circumscribed by customary behaviors. A son-in-law never spoke directly to his mother-in-law, but always through an intermediary. An adult sister never spoke directly to her adult brother, the uncle and disciplinarian for her children. Interference between mother and mentor was therefore eliminated. (deLaguna 1972:492;483.)

In spite of these formalized relationships, jealousies and dislikes were sometimes expressed, though not always overtly. Rather, they might take the form of witchcraft. It was generally believed that witches were touchy, jealous, and begrudging individuals who practiced their craft only on members of their own families. The motivation was often jealousy of wealth or position; thus a younger and less important brother of the house head-man might make his older brother ill.

A bewitched person required the aid of a shaman who was of a different clan from himself. The shaman was believed to be the only person who could correctly and definitely identify the witch. His job was thus to identify the witch, then make him confess, and finally force him to undo the spell which was making his relative ill.

A distinction was made between witches and shamans (sometimes called "medicine men" or "witch doctors" in the literature). Shamans were sometimes feared individuals, but their task was to cure people, not to make them ill.

The complement of the local clan group, which was represented in a single village by one or more clan houses, was the larger clan group which cut across village boundaries. Thus, there were Kaagwaantaan households in Klukwan, Sitka, Yakutat, and Hoonah. (Krause 1956:78,80). This extension of the clan group beyond one's local community was important in that it allowed a hunter or fisherman to travel throughout the area, always certain that he had a place to stay in a neighboring village. It also allowed for the extension of ceremonial and trade activities beyond the village, and broadened the range of possible marriage partners to villages outside one's own.

The village, on the other hand, was merely a geographical location in which several unrelated clans chose to live. It was not a political unit; there was no village "chief" who had authority over all clans; instead, each clan had its own recognized leader. There was an important advantage for a

Tlingit clan in living next to another unrelated clan: potential marriage partners were readily available. A person could not marry within his or her clan, so it was necessary to establish a social relationship with another clan. Further, Tlingit society was divided into two marriage groups (called moieties), and each of the clans belonged to one or the other of these marriage groups. Kaagwaantaans, for instance, belong to the Wolf/Eagle moiety, while Kiksadis belong to the Raven moiety. Members of these two clans could therefore marry each other. Thus, it was not enough to have unrelated clans living in the same village; in addition, at least one of the clans had to belong to the moiety opposite to that of the other clans.

In the context of this interweaving social network of clan and village, the local clan group was the basic economic and social unit of Tlingit society. It was the local clan which hosted large memorial feasts called potlatches. Similarly, wars or feuds were undertaken by and directed against single local clans or households, not against whole villages or extended clans. Ownership of resource areas (salmon streams and berry patches) by local clans has already been discussed (see Part II).

Formal Tlingit kinship structure was very complex, and it would serve little purpose to try to explain it in depth to your students. Older students might be interested in constructing anthropological kinship charts or family trees of their own families, and determining which of their present relatives would be considered clanmates in Tlingit kinship terms. If you wish to pursue this line, see Appendix A.

Younger students, on the other hand, need only become aware that a large, extended family lived together under a single roof. The fact that the family members were related through the mother, and that all children are therefore of a clan different from that of their father, is also important. Most children from Southeastern Alaska will also be aware of the two moieties, Raven and Eagle/Wolf.

Finally, one important aspect of Tlingit kinship can be dealt with in some depth: the importance of the maternal uncle in the lives of his sister's children. Since the clan name was passed on through the mother, children were of the same clan as their mother. Their mother's brother was also of the same clan, and was responsible for teaching his nephews all clan lore, as well as disciplining them. The nephews in turn inherited rights and property from their uncle rather than their father. The father, being of a different clan from his children, could not, of course, be responsible for their education.

Suggestions for the use of: In a Tlingit Winter House booklet:

1. Read In a Tlingit Winter House aloud to your students, as they listen with closed eyes. Then have each student draw his or her impression of the house.

2. As you read In a Tlingit Winter House aloud, have the students act it out: from paddling up to the beach in the beginning, to becoming scared and lonely at the end.

3. Talk about the Tlingit community house as described in In a Tlingit Winter House. Discuss how the community house is like your students' homes. How is it different? Why was the house made of wood? What advantages might have resulted from placing the village on the beach of a calm cove?

Talk about some of the things that were seen in the Tlingit house. For example, why was the smoke hole partly covered by a board? What were the rolled up deer and bear skins for? What was the notched log, which was leaning against one side of the house, used for? What does the suit of armor in one of the wooden boxes tell you about the inhabitants of the village? Who probably lives in the separate room at the back of the house?

4. Refer to the Map of Lingít Aanée (Part II). Have students place the village on a likely spot. Criteria to consider for placing the village might be: is it defendable from raiding parties? Does it have ready access to the various resources in the area? Is it a good place to beach canoes? Can food be obtained easily even during rough storms or foggy weather? Have the class determine other criteria.

You might plot transportation routes between the village and the fishing, berrying, and hunting areas which have been designated during the previous unit's activities.

5. Compare the materials used in a Tlingit community house (wood, furs, stones, etc.) with those which your students find in their own houses. Determine where the materials in each category came from and how they relate to the environment of Lingít Aanée (refer back to Part I). Discuss reasons for the greater variety of materials available to your students today than were obtainable by pre-contact Tlingits.

6. Have students write about their own homes: what they like about them, what they dislike about them; how many people live in the house, etc. Or, have students describe in writing or drawing their own houses, as if to a stranger who had never before seen a house like theirs.

7. Explore the inside of a Tlingit house in one of the following ways: (See Appendix B for detailed information.)

a. Build a model community house in your classroom out of wood, cardboard, whatever is available.

If possible, visit the local museum to see some of the objects which might be included as part of the house (for instance, the bentwood boxes and spruce root baskets, Chilkat blankets, carvings, totem poles). Ask the museum curator to talk about how these things were made and used. Then, if you like, make miniatures of these objects to be placed in your model community house.

b. To give an idea of the living space which pre-contact Tlingits were accustomed to, go outside and measure off a rectangle about 40' by 50'. This is the approximate size of a pre-contact Tlingit winter house for about 30 people. Measure off and mark an area for the platform, for the fire pit, for the screen at the back of the house, etc. Mark off living areas for separate families

c. Turn your classroom into a community house, using masking tape, rope blankets, stones, whatever you like to simulate the house. Mark off the different areas of the house and pantomime some of the activities that would have taken place in them.

d. Have students draw a large diagram or mural of the community house, and name members of the clan to inhabit appropriate sections of the house.

8. Using a felt board and cut-outs, graphically explore the differences between a Tlingit household and that of your students. For instance, place 40 or 50 people in a Tlingit community house; beside the Tlingit household, using the same technique, place people in a typical household representative of your city or town. Speculate with the class on how life might be different if they lived in a house with 50 or 60 people, rather than their own house.

9. Have students write about returning to the winter village from fish camp. How does it feel to return home? What might a Tlingit child notice first when he or she arrived back at the village? How would he or she get reacqainted with friends not seen all summer?

Suggestions for use of: Two Clan Stories Booklet

1. These stories illustrate some of the ways in which clan crests could be, and were obtained. Although the two incidents are different, there are certain similarities which can be found in all crest stories. For instance, it was not the humans who chose the crest, but the crest which chose them. Human beings had to earn the crest in some way, either through hardship, or an act of kindness, or a deed of courage. Human beings were, in the times when clan crests were earned, in much closer contact with the animal world than they are today, and some of this closeness is maintained through the retelling of the stories and the singing of the songs that accompany them.

In the Golden Eagle story of the Drum House Teikweidee, A Golden Eagle screen is mentioned. This refers to the painted and carved screen located at the back of the clan house, behind which the clan treasures were stored and the head of the household slept.

BOOK DELETED

The Thunderbird story of the Shangukeidee also mentions a screen, in this case representing the Thunderbird's mountain house. This refers to the same type of painted and carved screen at the back of the clan house.

Each of the stories mentions a song which was composed commemorating the event. The songs were sung at potlatches and other clan events, and were an integral part of the stories.

TEIKWEIDEE STORY:

Discuss the Golden Eagle song: who is supposed to be singing the song? What is the relationship between the song and the story that goes with it?

The man in the Eagle story did not think anything was strange when he heard the eagle singing in Tlingit. How do you explain that?

What did the man's encounter with the eagle teach him about treating animals? How does this compare with attitudes about animals discussed in Part II?

Locate the site of this story on a map of the Yakutat area.

SHANGUKEIDEE STORY:

Why did the people decide to leave the little boy at the head of the river? How did they feel about leaving him? What do you think his mother felt? Why did she not go back alone for him?

Have students draw pictures of what they think the Thunderbird looked like. How could he change back and forth between Thunderbird and man?

Do you think the Thunderbird was a kind bird? Why or why not?

Discuss Gósná'w's song. Whom does the line, "They have got no pity for me" refer to?

Locate the site of this story on a map of the Yakutat area.

2. Talk about how the different groups described in the stories obtained their clan crests (refer back to the Dog Salmon crest story as well, Part II). Have students draw "comic strips" illustrating one of the stories.

3. Have students write and illustrate a story of an experience which they or a member of their family

has had with an animal: an experience which might, had they been old-time Tlingits, have resulted in their assuming the animal as a clan crest. (See Part II.) Have them write a song about the experience - perhaps expressing their feelings about the event, rather than the event itself. (like the Golden Eagle song in the booklet).

4. Paint a mural to fill one entire wall of your classroom, depicting a Tlingit winter village. Name each of the houses in the village with a clan and a house name, either using crest names from the students' stories (#2 above) or using the clan crest names mentioned in the Two Clan Stories booklet. Have students decorate the outsides of each of the houses with its respective crest symbol.

5. Discuss: Whom do you consider a relative? You might have students list their relatives and the relationships of these people to them. Have them make up family trees, and determine which of their current family members would and would not be considered family according to Tlingit kinship (see

Appendix A for more specific information.)

6. Have students write histories of their own families, with help from parents if possible. Bind all the histories together into a class history book. Include photographs or drawings of the family members and their relationship with the author/student.

7. Talk about the parallels between last names and clan names. What were the origins of your students' last names? What is the American custom of passing on surnames? The Norwegian? Others? How are these customs different from the Tlingit practice of passing on clan membership? Have the students figure out what their last names would be if their names, like traditional Tlingit clan names, were passed on through the mother's line. (Children may need to ask parents for this information. Encourage them to go back as far as they can.)

Have students look up their names in the dictionary to learn of their original meanings and derivations. Or have students ask their parents who the original bearer of the family name was and whether the name has a meaning. This information might be incorporated into the Class History booklet (#5 above).

8. Clan crests may be referred to as "friends" in English (deLaguna 1972: 824). Discuss what a Tlingit's feelings toward his "friends" might be. Do your students know animals they consider "friends"? What obligations do students think a Tlingit would have toward his crest animals?

9. If you live in Southeastern Alaska, have students find out what clans are represented in your town; your classroom. Find out the names of traditional Tlingit houses, and who lived in them. Learn some crest stories of these clans, if some of the local elders are willing to come to your classroom and tell them. When your visitor has left, have students draw or write about the stories they have heard.

10. Talk about some of the objects that clan crests appeared on, based on your museum visits or art books: canoes (see Part II), totem poles, house fronts, ceremonial hats and rattles, dishes, Chilkat blankets.

Suggestions for use of: The Tlingit Uncle and his Nephews story:

1. Read The Tlingit Uncle and his Nephews to the class, or have students read it aloud. Talk about the uncle-nephew relationship. Then discuss:

What were the uncle's feelings toward his nephews?

What were the boys' feelings toward their uncle?

Why didn't anyone interfere when the uncle harmed his nephews?

Why did the uncle become so angry when he saw that some of his nephews were shirking their training?

Do your parents or teachers get angry when you don't do something you should? How do they react? How do you react when you're found out?

2. The story describes a family in which the uncle was strict and a bit cruel. Talk about, or write about other ways of teaching and enforcing discipline, without force. Have students write a story about a less strict uncle and how he treated his nephews. Would a less strict uncle have been as successful in training his nephews as this one was?

3. Discuss:

Why did the Tlingits put so much emphasis on strength and stamina? Do we put emphasis on those things today? Why or why not? What might happen to the four weak nephews if they never went through their training? Have students write or draw a story about the consequences to a Tlingit boy of shirking his training.

4. Discuss shamans in Tlingit culture:

Shakwei', the boys' mother, was a shaman. This meant that she was an intermediary between men and the forces of nature. She, with the help of certain supernatural spirits, could cure sickness, unmask witches, foretell the future, and control the weather, among other things. She, like other shamans, could not cure members of her own clan, -- except, apparently, when there was a strictly natural cause for the illness as was the case in this story. If you would like more detailed information on shamans, their practices, and powers, see deLaguna 1972:670-725.

You might discuss how the members of the Beaver house might have felt toward Shakwei'. How might they have felt toward her brother, 'Axaakuduuluu? What do the students think of the miraculous recovery of the boys?

Many of the students may have seen movies in which an "evil witch doctor" performs "black magic" on someone. Have students compare Shakwei's actions and powers with the type of witch doctor which is popularly portrayed in movies.

Suggestions for use of Three Brothers story:

This story deals in part with witchcraft, a phenomenon which has occurred in almost every part of the world at one time or another. One way of looking at witchcraft is, as this story suggests, as a reaction to the stresses of living in a close-knit community where a person cannot possibly get along well with everyone he knows or is related to.

In Tlingit culture, the relationships between brothers was potentially quite stressful: brothers were supposed to love and help each other, and even share wives in some circumstances, yet brothers were often put into a position where they competed with each other: In the choice of a marriage mate, in the training sessions with their uncle, in becoming uncle's heir, in becoming a skillful fisherman, hunter, or carver, and so forth. Tlingit culture, like Western cultures, placed great emphasis on excelling in whatever person did, so often, in a situation of competition, at least one person ended up feeling inadequate. Some individuals would be able to use the competitive situation to spur them on to exceed their previous abilities, but others were beaten down by the same stimulus.

All cultures lay personal and cultural strains on their members, but different cultures accept different outlets for these strains. The work "accept" should not, however, be confused with "condone". Tlingits, for instance, did not traditionally, nor do they today, condone witchcraft. They did accept it as a part of life which was to be avoided if possible, but dealt with if necessary. Similarly, Twentieth Century American culture does not condone murder, yet it certainly accepts its existance to the extent of spending millions of dollars on law enforcement agencies and court systems to deal with the results of murders.

Keeping this distinction in mind, then, Tlingit culture accepted witchcraft; it was believed that a person had the power to control another's well-being through supernatural, as well as natural means.

Some activities:

1. Younger students might benefit from having this story read to them in installments: a part of the story read each day, followed by having the children draw a picture of that episode's events. You might stop the story before its actual end, perhaps with the scene where Peter is visiting Daniel

and puts his daughter on his lap. Have the students write their own endings: Does Daniel kill both his brother and his daughter? Does Peter make Daniel well again? and so forth. Then read what actually happened, and compare versions.

2. Students might benefit from discussions on the following topics:

Talk about the normal relationship between Tlingit brothers.

How is the relationship between Daniel and Peter different from the relationship most Tlingits had with their brothers? Have students write stories about brothers: their own; or a hunting trip two Tlingit brothers took, etc.

Why did everyone suspect Peter of witchcraft?

Everyone believed Peter had practiced witchcraft on his brother Daniel, though he never admitted it. Do you think so?

How do you think Joseph felt, knowing that he was helpless in making Daniel well again? Write a story or poem about Joseph's feelings, or do a pantomime.

How do you think Joseph felt about his other brother Peter?

What is a shamam? How is he different from a witch?(See the background information portion of this Part.)

What did Daniel's dream mean? How did it tell the shaman what the cause of Daniel's sickness was?

If Peter had not been away on a hunting trip, do you think he would have undone the magic and made Daniel well? Why or why not?

Do you feel sorry for Peter? Why or why not? Do you think, as he did, that life had treated him badly?

What do you think Daniel died from?

Have you ever been jealous of someone? How did you express it? Has anyone ever been jealous of you? How did they show it?

3. Some more general topics for discussion might be:

Do all cultures need some acceptable outlet for emotions, tensions, and stresses?

What outlets does our culture allow: Act them out.

Based on all the readings on Tlingit culture so far, what outlets would you say pre-Contact Tlingits culture allowed? Act them out.

Talk about other relationships in traditional Tlingit culture (besides brother/brother relationships) which might have potential for causing strain between two people. Have students write about them.

What relationships in your culture (whatever it may be) cause most stress? How is it expressed? Write a story or draw a picture of such a situation.

Given a similar circumstance in modern times in your students' own town, how might the three brothers have reacted? Have students write stories or plays about it.

Talk about "psycho-somatic" illnesses, those caused by a mental, rather than strictly physical condition: Could Daniel's illness have been psychosomatic? Ask students to conjecture on what they think might have been the cause of the illness. Remember that the events described in the story actually happened.

4. Compare this story with European fairy tales (for instance, "Sleeping Beauty"). You will find some of the same elements in both: jealousy, bitterness, the desire to hurt someone. Have the students find

other parallels in Western folklore or literature or in the folklore of their own culture. What elements make Three Brothers particularly Tlingit?

5. Do some play-writing and dramatics activities. Possible themes for dramatics might be:

Two women, wives of brothers, do not get along together, yet they must live in the same house.

Two men, nephews of the head-man, are vying for his favor, each wishing to be named his successor as head-man and heir.

A young boy and girl, both from clans which belong to the Raven Moiety, fall in love and wish to marry.

One family within the clan house was most unlucky in fishing the preceding summer. They soon run out of all the fish they caught. What happens?

Think of other themes you might want to incorporate into dramatics activities.

Suggestions for activities dealing with *Raven Stories:*

(*Raven Gives Light to the World*, *Raven Becomes Black*, *Raven and the Old Woman of the Tides*, *Halibut Fishing*).

Frederica deLaguna (1972: 310) quotes an informant's descriptions of winter evening story-telling sessions. You might read the description to your students before beginning with the Raven stories:

> (On winter evenings in the big houses,)... "they would build a big fire so it would light up most of the house. And in the corners they used seal oil lamps. Some would be sitting in the corner playing k̇itċu (chair dice), and others play checkers. The Wolves and the Ravens usually played against each other. They gambled, but it wasn't always Wolves and Ravens.
>
> "The women would sit in groups of two or three, working spruce roots, holding them in their teeth and splitting them. You could see all those hands splitting them, working one after the other....
>
> "Only the old people would sit and tell stories. And the quiet ones would turn their backs to the fire. Wonderful! No White people; no stores to run to!"(MJ)
>
> "Lots of people in olden days, they had all kinds of games--Indian games. As soon as it is getting dark they make a fire--a big fire--pile them up so high. They call it 'evening fire,' x̣ana gani. When the fire started burning good, that's the time the chief telling a story. Not only him, sometimes (the one) next to him is smart as him, sometimes smarter than him. They're

telling the stories." This was when the children were taught the traditions of their people and the correct rules of behavior. (deLaguna 1972: 310).

Suggestions for Raven Steals the Light:

This was written as a radio play, and may be performed by a group of students orally, or in the form of a puppet or acting play.

The story points out a couple of interesting aspects of Tlingit culture you might want to bring up: for instance, the relationship between grandchildren and grandparents; the complex nature of Raven, who will go to any means to get what he wants, but who ends up by helping the world; the fact that rich people, such as the grandfather, have property and prerogatives (in this case the moon, stars, and daylight), which poorer people do not have access to.

Suggestions for How Raven Became Black and Gave Water to the World:

This is a comic book, meant to be read and enjoyed.

Some interesting points about this story: Raven continues to shape the world in a way which we as humans find friendly and comfortable. His voracious appetite is once again mentioned, as is his trickery, which all goes to a good cause (giving the world fresh water) in the end. The setting in this story is a modern Alaskan cabin. How might the pre-contact Tlingits have visualized the action? How does the Raven in this story compare with the Raven in the Fog Woman story? The Raven Steals the Light story?

Suggestions for Raven and the Old Woman of the Tides:

This was written as a puppet play, and may be performed with puppets, or in acting, or the students may draw cartoons for it, as in the preceding story.

Some interesting points about the story: Raven still has the good of mankind at heart though he is merciless to his victim, the Old Woman of the Tides. The story points out the dependence of the Tlingits on beach food. Winter-time, from September or October to April or May, were the times when beach food was collected, and was often women's work. What other beach foods besides sea urchins might Tlingits have gathered?

Suggestions for use of Halibut Fishing booklet:

Halibut fishing took place throughout the year, but late winter and early spring halibut was especially appreciated as a variation from dried salmon and oil. This booklet points out the technology of halibut fishing (you might want to visit a museum to see the real artifacts mentioned).

PART IV: RELATIONSHIPS OUTSIDE THE VILLAGE

OBJECTIVES:

To teach about the potlatch and its special significance in pre-contact Tlingit life

To re-emphasize the clan as a political and social unit and to extend its boundaries beyond the village

To explore two of the types of relationships Tlingits of a given clan and village might have had with other Tlingits (potlatch and feud).

BEHAVIORAL OBJECTIVES:

Students should make up a menu of Tlingit foods.

Students should play some Tlingit games.

Students should, if possible, hear some Tlingit music and learn at least one Tlingit dance.

Students should know why a potlatch was held.

Students should know that clans extended beyond village boundaries, and that Tlingits therefore had relatives they could visit and count on in many parts of Southeastern Alaska.

MATERIALS PROVIDED AS PART OF THE UNIT:

There are no special Alaska Bilingual Education Center materials for this unit.

MATERIALS YOU SHOULD HAVE ON HAND:

Art supplies, dishes, etc. depending on the activities you wish to pursue.

RESOURCE LIST OF RELATED MATERIALS:

Books:

Gunther, Erna, Indian Life of the Northwest

Coast of North America: As Seen by the Early Explorers and Fur Traders During the Last Decades of the Eighteenth Century

Houston, James, Ghost Paddle: A Northwest Coast Indian Tale

Kreiger, Herbert W., Indian Villages of Southeast Alaska (from the Annual Report of the Smithsonian, 1927, reprinted by Shorey Book Store, Seattle,) particularly pp. 483-484

Miller, Polly and Leon Gordon, Lost Heritage of Alaska

Swanton, John R., Tlingit Myth and Texts

Multimedia Materials:

Northwest Coast Art learning kit produced by the Alaska Multimedia Education Program, Alaska State Museum, Pouch FM, Juneau 99801.

Arts and Crafts of Tlingit Indians learning kit produced by the Alaska State Museum.

Music:

Tapes of Tlingit music are available from the Alaska State Historical Library in Juneau, with permission of the artists.

Indian Music of the Pacific Northwest Coast. (FE 4523) A record available from Folkways Records, 701 Seventh Avenue, New York, New York, 10036

Nootka Music - Indian Music of the Pacific Northwest Coast, British Columbia. (FE 4524) A record available from Folkways Records, 701 Seventh Avenue, New York, New York, 10036

Educational Games:

Potlatch Package: Indian Anthropology Unit (grades 7-12)
Games Central, 55 Wheeler Street, Cambridge, Mass., 02138

PART IV: RELATIONSHIPS OUTSIDE THE VILLAGE

Background Information

The word "potlatch" is from the Chinook jargon and originally meant "a gift". The term has been used to represent any large feast at which food and belongings were given away by the hosts to the guests. There have been many descriptions and interpretations of potlatches, but they can probably be best understood by your students in the context of relationships between clans.

A very general definition of Tlingit potlatch is as follows: it was a large-scale ceremonial party of several (usually eight) days' duration. It was given by the clan of a recently deceased individual, for the purpose of honoring that individual and announcing who was to take his place in clan social structure. The host clan invited clans who were of the opposite moiety from themselves: The guests of honor were members of the clan of the dead person's father. Since members of the father's clan had performed the cremation and burial duties for the deceased, the potlatch was given to honor them and to repay them for their services.

In actual practice, since potlatches were extremely costly to give, a single joint potlatch was often given for several recently deceased members of the clan. The potlatch was then sponsored, organized, and paid for in large part by the heir of the most important and wealthy of the recently deceased. (de Laguna 1922:606)

An additional, though somewhat incidental function of the potlatch was to provide an opportunity for seeing out-of-town relatives, for dancing, for staging contests, games, and theatricals, and for courting.

A clan began planning for a memorial potlatch shortly after the body of its deceased member had been cremated. It usually allowed itself at least a year to amass enough food and gifts to stage a good potlatch, and during that year the clan members gathered more berries, made more bentwood boxes, caught and prepared more salmon, and trapped more fur-bearing animals than they usually did. Ceremonial costumes were refurbished; songs were practiced; and members of the opposite moiety were hired to fix up the old house or build a new one, or to erect a grave marker for the deceased.

Guests were also notified a year in advance of the potlatch. This allowed them time to compose songs for the event, and to practice clan crest songs and dances.

Late Fall and early Winter, after salmon fishing season, were the most popular times to give potlatches: the urgency of gathering food for the winter was past, so people were more relaxed in their life style than they had been in recent months and had time to socialize. (Oberg 1973:72). Furthermore, boxes and rafters were full of food and there was a feeling of abundance after the harvest of the salmon.

When preparations for the feast had been completed, messengers were sent to the households of those guests who lived in the village, and to appropriate households in other villages as well. The guest list basically included the clan of the deceased's father, as well as all local clans who were of the moiety opposite that of the hosts. The clans most honored were those which stood in a relationship of having taken care of the dead of the host clan. All guests were members of the moiety opposite that of the hosts, and there were at least two guest clans present.

The potlatch consisted of at least eight days of ceremonies, feasting, and partying. The formal portion usually took place on the fourth night, in the house of the clan leader. It opened with ceremonial recognition of high-ranking guests. The more important a guest, the more deference he was shown: he was seated in a place of honor at the back of the house by the headman's compartment, he was honored in speeches, he was served first, and he was given the largest gifts.

Next, songs and dances honoring the deceased and illustrating a clan story or crest were performed by the hosts. Gifts were then given to the guests. These might include boxes of fish oil, skins, Chilkat blankets, dentalia, copper, and perhaps the rights to a clan salmon stream or crest or song. All members of the host clan contributed to the gift pile, though the clan leader contributed most. In addition, other villagers who were of the same moiety as the hosts contributed some to the gift pile and feast.

Any occasion, like the potlatch, where more than one clan gathered in one place and where there was a display of clan prerogatives (songs and dances, costumes, all owned by the clan) emphasized the feelings of clan solidarity, and, conversely, clan rivalry which were important concomitants of clan identity.

A description of some of the other activities which took place during the eight-day potlatch will illustrate this.

The ceremonial honoring of the dead, with its formalized speeches, songs, and dancing, took up one whole day or evening. But on other evenings during the eight days guests entertained their hosts. They performed songs and dances illustrating a clan crest or story. The performances by guests evolved into contests between guest clans, to determine which clan could remember more clan songs and dances, which clan presented the most flawless group of dances, which clan danced most dramatically, and so forth.

Another component of the potlatch was the feast. Huge amounts of food were served by the host clan. Here, too, guests competed with each other in eating contests: who could drink a whole bowl of fish oil; who could eat a huge (four-foot long) serving dish full of food, and so forth. The rivalry between guest clans ranged in character from extremely tense contests which sometimes erupted into violence, to good natured contests with a lot of joking and laughing.

After the eight days of ceremonies, eating, dancing, and generally having fun, the guests and hosts alike were exhausted from the activity, the mental strain which accompanied the competition, and lack of sleep. Guests returned to their homes, and life settled down for a time to the slow-moving cycle of winter activities described in Part III.

Suggestions for activities to deal with potlatches:

1. Although a person's closest relatives lived in the clan house with him, people did have relatives in other villages. For instance, a young girl might have an older sister who had married someone from another village, and then gone to live in his village. The young girl might meet her cousins (her sister's children), who are also clanmates, for the first time at a potlatch in their home village. Have the students write stories, poems, or draw pictures about a young girl's (or boy's) first encounters with her or his out-of-town cousins.

Ask students about their own out-of-town relatives; have they met them all? Do they stay with them when they go to the relatives' home town? Have students write about their own first meetings with their out-of-town relatives.

2. See Swanton (1908:398-400) for a list of clans and towns in which each was located. Using the list graphically depict the network of some of the clan relationships

on your map of Southeastern Alaska. Mark the different clans with different colors. For instance, make a red dot in each village which has a Kaagwaantaan contingent; a blue dot for Kiksadi, and so forth. You might want to connect the dots with yarn of the same color, to indicate between which villages people would most often travel.

Do the same for your students' relatives, on a map of the entire country or world, if necessary. They should mark locations of all known relatives. Discuss how their world is different from, or similar to the Tlingits' traditional world, as indicated by the two maps.

3. A major component of traditional potlatches was the inviting of guests from other villages to the feast. Explore this in some of the following ways:

a. Refer to the map of Southeastern Alaska. Plot routes of travel between some of the villages, using your own town as hosting village if you live in Southeastern. In most cases, villages which regularly invited each other to potlatches were fairly close together, or were those in which the same clan was represented. Thus, for instance, Yakutat, Klukwan, and Hoonah clans might at times be invited to each other's potlatches.

b. Have students write stories from a child's point of view; the subject: a trip to Village X for a potlatch. They might include a description of the canoe ride, what was carried in the canoe, how many times they had to stop on the way, where they camped, what they ate, and so forth.

4. Obtain recordings of Tlingit music, either from local artists, or from a library in your town. The Alaska State Library in Juneau has a small collection of tapes which can be loaned, with the permission of the artists.

5. Visit a local museum or look through art books to see some of the traditional Tlingit costumes and paraphernalia (rattles, puppets, drums, masks, ceremonial dishes). Find out how some are made and make replicas in class out of paper mache, cardboard, modeling clay, skins, wood, cloth--whatever is handy.

6. Preparing a potlatch meant at least a year's worth for the host clan. To give students an idea of the types of tasks necessary, you might have groups of students perform the following preparations, followed, if you like, by a potlatch for parents or another class. Students should know that they are all, for the purposes of this activity, members of the same clan--have them choose a clan name and crests, carrying over from previous sections' exercises if possible. The headman of the clan has recently died, and his successor was named by him before he died. The heir is the younger brother of the headman. Designate one of the boys in the class as new headman. This individual should be in charge of coordinating all the activities of the different committees.

Before the headman can be recognized by the rest of the village, however, he must give a potlatch to honor his recently deceased older brother. The clan must also thank and pay those people who took care of the funeral for the dead man, so they have invited the helper clan to be guests at the potlatch. Several other clans have also been invited, though all guests, no matter what their clan, are from the same moiety (either Raven or Eagle/Wolf).

Some of the tasks which must be performed before the potlatch can be given are:

a. One group should plan a menu for 300 people. Have them choose Tlingit foods--use the information already made available in Lingít Aanée and the resource map, and do extra research as well on Southeastern Alaska if necessary. If you are planning to prepare a real feast for parents or other school groups, this group should plan a real menu as well as the traditional Tlingit menu. Try to obtain and prepare some Tlingit foods--dried fish, seaweed, Indian ice cream, labrador tea, etc.

b. An important part of the potlatch was to honor and thank the people who had taken care of the dead leader's body after he died. Gifts must be collected and given out to these people by the host clan.

Assign one group of students to supervise the gathering of gifts from other clan members, determining what each clan member should contribute, and how the gifts should subsequently be distributed to the guests. Typical traditional gifts were: food, furs, dentalia (rare shells which were considered very valuable), copper from the Copper River. After contact, typical gifts were Hudson's Bay blankets, fruit, money. If this is to be a real potlatch, have this committee decide what it feels should be used as gifts.

The rule in distributing gifts is that the most important guest receives the largest gift. The less important a guest is, the smaller his gift. This is in accordance with the duties that were performed for the dead: the head of the father's clan was asked to perform the lion's share of the cremation duties. (In actual practice, this headman hired others or asked other clan members to do the actual work, but he still stood in the ceremonial relationship of having helped most during the death of the deceased.)

The same rule was followed in determining seating arrangements for the ceremonial portions of the potlatch: the most important guests were seated at the back of the room in front of the headman's screen; less important people sat around the platform, and the women of the host clan sat or stood in front of the door.

This committee should thus determine gift collecting, giving, and seating arrangements in accordance with these principles. However, it is not recommended that actual guests (if your class actually gives a potlatch for the school or community) be ranked and seated accordingly. Your own community may have completely different criteria for status than were the traditional Tlingit ideals. Rather, in your class's potlatch, simply have guests seated in a formal and ceremonial fashion.

The committee can determine ranking for a hypothetical roster of guests, however. You might give the committee leader a list of guests such as the following:

GUESTS TO POTLATCH GIVEN BY CLAN (name of clan)

CLAN A: represented by
Mink House
Tom - the head of Clan A and the headman of the Mink House
Tom's younger brother Jimmie
Tom's nephews Joe, Billy, and Ned
Joe's nephews Alex and Zach
Tom's sisters Rosie and Jennie and their children
Joe's sister Betty and her children
Billy's sister Carrie
Zach's sisters Kathy, Shirley, and Margie

CLAN B: represented by

Mountain House:

John - head of Clan B and headman of the Mountain House

John's brothers Bert, Charlie, and Jeff

John's nephews Pete and Ilya

Pete's nephews Dave and Frank

John's sister Irene

Pete's sisters Joanne and Ruth and their children

Whitecap House:

Patrick - also of Clan B, but headman of the Whitecap House

Patrick's nephews Sammy, Willy, Don and Tony

Sammy's nephew Art

Patrick's sister Janie

Art's sisters Sylvia, Karen, and Mary and their children

After the committee has apportioned the gifts, discuss whether or not you could rank your own community in this way. Why or why not? Talk about some of the possible effects of giving those who are already rich (the headman of clans and households) the largest gifts. Remember that guest clans would at sometime in the future be expected to invite the hosts to a potlatch of their own. Talk about the informal rules your students follow in their gift-giving practices (for instance, do they give the largest gifts to those they like the most? to members of their family? to those who give them the largest gifts? etc.) Discuss why the informal rules in practice in your community would or would not work in Tlingit society.

c. Games and contests, particularly between guests, but also between hosts and guests, were another important part of potlatches. Appoint one committee to make game pieces and teach others how to use them. This committee could also be in charge of setting up other contests between guests for your class's potlatch. The following excerpt from de Laguna's Under Mount Saint Elias describes some of the traditional games that were played at potlatches (and other times as well).

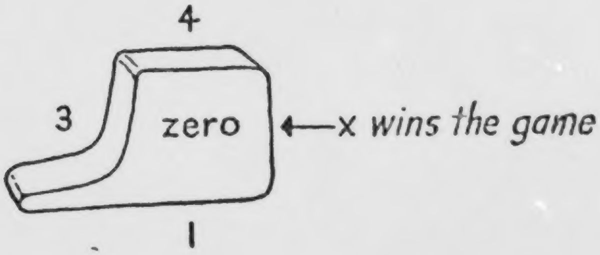
Hand Game or "Stick Game"

> The Yakutat Tlingit...played the Hand Game. Although I did not learn its specific name, Swanton (1908, p.44) reports that it was called nahē'n, after one of the two sticks which are used. Nahē'n is plain; naga'n, the other, is marked. The game is played by two teams, although according to Swanton only one man in each manipulates the sticks or tries to guess in which hand his opponent has hidden the marked one.

A correct guess means gaining one counter, a mistake means losing one. All the counters must be taken in order to win the game and all that has been wagered. The stakes are apparently very high, but Swanton does not make clear whether each member of a team bets against his personal opposite....

Chair Dice

A gambling game (k̓itc̓u) is played with a single die carved to represent a chair or a swimming bird (see fig. below)... It is flat on two sides, and has four edges. Two persons play against each other, using 20 sticks as counters, each having a pile of 10 in front of him at the start of the game... To play, one person takes the die by the "back" of the "chair" (or the "beak" of the "bird") between thumb and forefinger, and flips it over the back of his hand with a snap of the wrist. It counts 2 points if the "chair" lands sitting up on the shortest edge (qicqak); 1 point if it lands on one of the other three edges; and 0 if it falls flat on either side. As he scores, the player takes 1 or 2 counters from his opponent's pile and adds them to his own. If the die falls flat on either side, the player misses his turn, which passes to his opponent. Winning involves taking all the counters....



Stick Tossing Game

... (The Stick Tossing Game) is played with pencil-shaped sticks of red cedar, or "any kind of wood," about 8 inches long and 1/4 inch thick. A set made for me by Jack Reed consisted of 20 sticks, of which 17 were plain. The others were carved at one end to suggest a head of a wolf (g̣utc), a devilfish (naq^{W}), and a shaman (ʼix̣tʼ), and each of these was said to be worth two of the others. Sometimes, I was told, two sticks were simply marked by cuts: six marks for the "shaman" and three for his "assistant"...

The game is played by two persons. To play, one man lays the bundle of sticks across the palm of his right hand. He tosses them up, catches them all on the back of his hand and tosses them again, this time trying to catch one (preferably one of the marked sticks) as they fall. As he catches a stick between thumb and forefinger, he sets this aside, and repeats the tossing and catching with the remaining sticks until all have been caught, one after the other, or until he misses, and the turn passes to his opponent. If he catches a marked stick, he may remove 2 sticks for each of the three carved ones....

It is my impression that on the first round only one stick at a time is caught; on the second, two must be snatched from the falling bundle; on the third round, three; and so on; until on the last round of the game, the player tosses and catches all 12. Furthermore, he loses his chance if he catches more or less than the required number.

If neither player completes a whole game without failing, then they compare the

> the number of points each has missed. The one who has lost more, say three more than his opponent, has the right to hit the back of the latter's hand three times with the end of the bundle of sticks. This pounding can be rather severe and would seem to be fairly effective in evening the chances of winning...
>
> ### Quoits
>
> Another gambling game which was played at Yakutat resembled quoits (ʼanaƛtiguqʼ(?)). As described: "They sing a song with this gambling game. There will be lots on this side, and lots on that--lots of stuff. They have a big piece of sealskin and expensive things like blankets on both sides. They got a mark on the sealskin and they pitch at it. (The quoits) are pretty ones. . . like little chips. They are g̣aqʼ (gaq^W?, or 'hard wood')--round as a dollar. They have something in the middle of the sealskin. They have (this as a) target. They throw at it and try to hit each other's markers out of it. They kind of slide it (their quoit) on the sealskin. You block your own with another...
>
> From deLaguna, (1972: 555-557)

d. Hosts had to prepare many formal welcome speeches and present dances and songs to their guests. These dances and songs spoke of the dead, and also spoke of the clan and its history. Determine crests for the clan your class has chosen to belong to, and make one committee responsible for writing songs, poems, or dances telling about that crest. The committee should also prepare the opening speeches, dances, songs, and other theatricals you wish to present (these may be puppet plays, radio plays, pantomimes, Raven stories--anything your students would like to do). This committee should gather props, drums, costumes, etc. for the presentations, though the whole class can take part in the plays.

Primary students will probably find some of these activities too complicated to perform on their own. The younger students might, however, benefit from a simplified version of the potlatch. For instance, the class could plan a general menu, could make masks or drums, play some Tlingit games, or put on one of the Raven stories as a dramatic event.

7. The rivalry expressed during a potlatch between the different clans sometimes took on more belligerent forms. You might divide the class into two groups, or assign two groups of interested students to plan for the eventuality of war between two

clans. Ground rules might be:

The clans are from two different villages. One clan is the attacker, the other the defender.

The defender clan does not know that the attackers are coming, though they do know that there is trouble between the two clans.

Defenders must decide how they would prepare for a defense in their village. Refer to the map of Lingít Aanée, see where the class has previously placed the Tlingit village, and decide whether the village is in the best possible position for defense. Based on all they know about the culture, what would they do to defend themselves? When should they expect the attack? What weapons will be available to them?

Attackers should plan an attack on the village, careful to make it as secret as possible. They should decide when to attack, how to keep from being discovered as they approach the village, etc.

Neither group may plan for the use of guns, motors, or other modern machinery.

Have the groups present their strategies to the class--first the defenders, then the attackers. Discuss the techniques and tactics after both presentations.

8. Talk about possible reasons behind wars and feuds between Tlingit clans. Have students write stories, poems, or make drawings of fights or problems between clans. Swanton's Tlingit Myths and Texts contains some rival and war songs. Read these and discuss them. What caused the feud? What was done in retaliation? and so forth.

9. Visit a nearby museum or look in art books for pictures of some of the war implements Tlingits used: knives, armor, helmets, etc. Or have students design armor themselves, using materials which pre-contact Tlingits would have had available to them, and keeping in mind the types of weapons Tlingits would be interested in protecting themselves from.

PART V: SPRING AGAIN

OBJECTIVES:

To teach students about springtime subsistence activities.

BEHAVIORAL OBJECTIVES:

Students should study and report on one springtime activity.

Students should engage in as many springtime activities as possible.

MATERIALS PROVIDED AS PART OF THE UNIT:

Spring Calendar

RESOURCE LIST OF RELATED MATERIALS:

Books:

Heller, Christine A., *Wild, Edible, and Poisonous Plants of Alaska*, University of Alaska, Division of Statewide Services, Cooperative Extension Service, 1966.

Heller, Christine A., *Wild Flowers of Alaska*, Graphic Arts Center, Portland, 1966.

Kirk, Donald R., *Wild Edible Plants of the Western United States*, Naturegraph Publishers, Healdsburg, California, 1970.

PART V: SPRING AGAIN

Background Information

This section will reintroduce the students to the subsistence cycle which was somewhat interrupted by winter with its slow pace and potlatches. The beginning of spring meant to the Tlingits, as it does to all peoples, a renewed sense of vigor and enjoyment of life. Spring meant fresh fish again, fresh plantfoods, and a greater proportion of the time spent outdoors. Spring also meant easier and more comfortable traveling, and thus trading activities picked up, particularly after the first harvests of eulachon oil.

The activities described in this unit can be studied much the same as were subsistence techniques which were described in previous units: models of the implements can be made, visits can be paid to local museums, stories can be written, murals can be painted, activities can be acted out, and so forth. The Spring Calendar can be looked at and students can choose an activity they would like to illustrate and write about--for instance, one student could do a report or booklet on how to render eulachon oil. If possible, however, actually do as many of the activities as are feasible in your area. For instance, collect the seaweed and goose's tongue. Harvest herring eggs. Catch eulachon and render it for grease. And so on. If possible, enlist the aid of local people who know the environment well and who know how to make use of the resources there--and then take advantage of the possibilities your own environment provides.

Your class can design and play a trading game to point out the components of the Tlingits' precontact trading activities. The trade network involved several different Native peoples: Copper River Athabascans, Haidas and Tsimshian, Inland Tlingits, and other Athabascan groups. Thus an extensive economic network existed prior to direct contact with the Western world. Directions for constructing the game follow the descriptions of Springtime Activities.

NOTES ON SOME SPRINGTIME ACTIVITIES

Shellfish:

Shellfish were best in early spring, and the Tlingits took advantage of that fact. The women gathered clams, mussels, small abalones, limpets and periwinkles, and in some areas oysters. They used a specially made stick of hardwood to dig the mollusks up or pry them loose.

One way of preparing the shellfish was by boiling them in a spruceroot basket using the stone boiling method. The clams were then strung on sticks three or four feet long and were exposed to the sun to dry. The sticks, laden with clams, were put along the rafters of the clan house and were plucked off and eaten as desired by household members.

Another way of preparing the clams was by baking them. Oberg describes the traditional method of preparation as follows:

> One of the great delicacies of the old days was clams baked in an oven. A hole was dug in the ground and lined with stones. A fire was built in it and removed when the stones were hot. A layer of wet leaves was then put down. The clams were placed on the leaves and covered with another thick layer of leaves. Periodically water

> was poured over them. After six hours the clams would be baked, and the whole house-group would sit around to a feast. (Oberg 1973:67)

Some shells provided useful materials for tools and utensils as well. Large mussel shells were ground sharp to form women's knives. Deep clam shells made good spoons for broth.

TLINGIT COOKERY

"Intertidal Harvest"

by August Kleinzahler

Clams, mussels, abalones, oysters
and a host of little gastropods
like limpets or periwinkles
are a job to gather.
Get a special hardwood stick
and dig, pry, whatever
to loose these mollusks.
A bushel, maybe more
can be steamed or boiled
at a go.
String them out on sticks
3 to 4 feet long
and leave in the sun to dry.
Supplement your roof
in winter;
dangle them from beams
to pluck for snacks.
Make a clam shell spoon.
Or, if you like,
find an ample mussel shell
and grind down to a knife.

Seaweed:

Women gathered various species of seaweed, dulse, sea lettuce, and purple laver in the spring at ebb tide. They spread the seaweed in the sun until it was almost dry, and then seasoned it with shellfish juice. They then pressed it into square cakes for storage.

To do this, the woman put a layer of seaweed in a box, followed by a layer of hemlock twigs. The hemlock both separated the seaweed and gave it a good flavor. A heavy weight was put on the top. Every sunny day after that, the woman unpacked her boxes carefully and spread the layers out in the sun to dry and harden. In the evening, she packed the seaweed away again. This process was repeated many times before the cakes were properly cured.

The seaweed cake was either broken up and cooked with oil or eaten the way it was. Sometimes, as a special treat for guests, the cakes were soaked overnight in water and whipped into a thin frothy mixture to which berries were added. This was served at the end of the meal with a specially-made flat spoon.

Herring and herring eggs:

Herring, which move in closely packed schools, come up the coast to spawn in shallow bays. Not much effort was needed to catch them. They were dipnetted from canoes, caught in a tubular net, or impaled on the teeth of a herring rake.

The herring rake was a nine or ten-foot oar-shaped device with a row of sharp bone spikes along one edge of the blade. While one person paddled in the stern of the canoe, the others stood up in the canoe and swept the rake through the water edgewise with a paddling motion. The herring were impaled on the teeth of the rake and brought up into the canoe where they were shaken off in a smooth follow-through stroke.

Besides catching and eating the herring, Tlingits also gathered their eggs. At spawning time the herring deposit their eggs on any and everything. Thus, in the herring spawning areas, women laid spruce or hemlock boughs on exposed beaches during low tide. The heavy ends of the boughs were anchored to log buoys and their tips were weighted with stones to submerge them. Great quantities of eggs were deposited on these branches.

Herring also deposited their eggs on seaweed, and this egg-laden seaweed was also collected. The eggs were eaten immediately or were dried for storage in fish oil. (Krause 1956: 123).

TLINGIT COOKERY

"Fish Roe"

by August Kleinzahler

In spring
spread large hemlock boughs
along the shore
and at stream mouths.
When herring deposit their eggs
these cling to the wood
and are gathered
by lifting the limbs from the water.
Easy; let dry.
Before eating pound roe
between two stones
then dilute with water
and beat
to a creamy consistency
(Or boil with sorrel
and mold into cakes.)
Preserve in fish oil
for winter
or bury in boxes on the beach
to be washed by tides
and eaten slightly decomposed
and pungent.

Eulachon oil:

Eulachon oil, obtained from the small eulachon ("candle fish"), was an essential element in the Tlingit diet, both as a preservative for fruits, vegetables, and roe, and as a supplement to dried fish in the winter. In addition, it was an important economic commodity. Clans with eulachon spawning territories were thus fortunate in having a very desirable resource available to them. They were able to provide impressive potlatch feasts without paying for the oil, and were also in a position to trade with less fortunate groups who did not have access to eulachon in such great numbers. Fish oil was even carried over the mountain passes inland to Athabascan groups.

The eulachon, or "candle fish", is of the smelt family. This fish has the greatest proportion of fatty matter known in any fish. If fried, it melts almost completely into oil, and it is said that it could be used as a candle if a wick were inserted in its body; hence the nickname.

The process of extracting the oil from eulachon involved the following steps:

1. The fish were piled in heaps and allowed to partially decompose. More oil could be extracted from the tissue of the fish when they were in a semi-putrid condition.

2. The softened fish were then thrown into half-buried canoes. Water was added and stones were heated in a fire. These were put into the canoeful of fish and water with wooden tongs, and the fish were boiled using the stone-boiling method.

3. The fish were boiled for several hours. As they were boiled, the oil was separated from the flesh and it rose to the surface.

4. As oil rose, it was pushed toward the forward end of the canoe with a semi-circular piece of cedar bark. From there it was ladeled into bentwood boxes.

5. It was allowed to stand in the boxes for some time, then was skimmed again; in this way the oil was purified.

6. The mash of half-cooked fish left in the canoe still contained a good quantity of oil. This was extracted by pressing the fish through spruce root baskets or by tramping on them in the canoe with bare feet.

7. The remains were again boiled with hot stones.

By this process, the last bit of oil was squeezed out of the eulachon. The oil was stored in wooden boxes. A middle-sized, three-man canoeful of eulachon would yield about six gallons of oil. (Krause 1956: 122).

TLINGIT COOKERY

"Fish Oil"

by August Kleinzaher

The eulachon or "candle fish"
belongs to the species smelt.
The fattiest fish of all,
they melt
almost utterly into oil
and could be a candle
were some sort of wick
inserted:
thus, "candle fish".
The eulachon appears
midway through March
and runs six weeks
in bulk.
Relished by all Indians,
this oil was extracted
by piling the fish
in heaps
and allowing to decompose.
When semi-putrid
their tissue exudes
more oil.
Let stand, then throw
into canoes
half buried in sand.
Add water. Heat
fist-sized stones
in a strong wood fire
and transfer to canoe
with wooden tongs.
The water simmers
and with more stones
boils.
Boil several hours.
When cooled,
remove stones
with sieve-like wood
shovel
and place on wood rack
over the canoe
to be washed with warm water.
Reheat stones.
Repeat process
until all the oil is yours.

Push oil
on the water's surface
to the front of canoe
with a semi-circular piece
of cedar bark.
Then ladle
into a large box.
Let stand,
then skim into smaller containers,
thus purifying the oil.
The mash of half-cooked fish
left in the canoe
still has oil.
Press fish through spruce root baskets
or squash barefoot
in canoe.
Boil with hot stones.
squeeze out that last drop.
Store in wood boxes.
A middle-size three-man
canoe
gives you six gallons
premium eulachon oil.

SUGGESTIONS FOR DESIGNING A TLINGIT TRADING GAME:

A fairly simple game depicting pre-contact Tlingit trade routes and commodities can be designed by you and your class. A description of one possible variation of such a game follows:

First, make a game board. It can be a large map of Southeastern Alaska, divided into grid squares about 20 miles to a side (determine the size of the squares you feel would be most workable). Students move game pieces within the grid squares.

Determine and mark routes into the interior (along the major rivers such as the Taku and Stikine; over passes such as the Chilkoot and Chilkat Passes; along coastal waterways to the north and south). The object of the game would be to move game pieces up trade routes to the territories of other tribes, then to trade Tlingit commodities for Athabascan, Haida, or Tsimshian commodities.

To make play interesting, mark some of the squares HAZARD squares; others BOON squares. Make HAZARD and BOON cards to correspond. If a player lands on one of these special squares, he must draw the appropriate card and do what it says.

Examples of HAZARDS:

1. There is a snow slide. It wipes out some of your goods. Lose one card.
2. You can't go on until the tide changes. Lose one turn.
3. Your maternal uncle is having a potlatch. You must help collect gifts to give guests. Lose one card.
4. A sudden storm comes up and swamps your canoe. Lose one card.
5. You spend all morning trying to pull up a big halibut, and just as you are about to pull him to the surface he gets loose from the hook! Lose one turn.
6. A killerwhale upsets your canoe,and your goods go overboard. Lose one card.

Examples of BOONS:

1. As you're traveling on your trading trip, you come upon a herd of sea otters. Good hunting! Take one card.
2. You have been invited to a potlatch. As your gift, take one card from the pile.
3. The water is smooth and canoeing is easy. Take another turn.
4. You meet your Athabascan trading partner and he helps you past the dangerous parts of the river . . . Proceed directly to the nearest Interior card pile.
5. You meet the headman of another clan whom you once helped. He gives you a gift. Take one card.
6. You run into a clanmate who has just come back from making a good trade. He gives you some goods for your trip. Take one card.

Next, make commodity cards of several types, such as, Tlingit commodities which students start out with; Copper River, Interior, or Southern Tribes commodities which students must obtain to win the game. Each student should have a home base (one of the traditional Tlingit Communities), and start play with commodities from that area. Place the commodity cards for non-Tlingit groups at the ends of the appropriate trade routes.

Suggestions for ISLAND TLINGIT COMMODITIES:

(for players beginning in Hoonah, Sitka, Angoon, Kuiu, Kake, Henya and Sanya):

Green stone for tools
Dried deer meat
Yew wood
Sea food: clams, mussels, sea urchins
Sea otter
Seal oil
Cedar bark, cedar wood
Dried halibut

Suggestions for MAINLAND TLINGIT COMMODITIES:

(for players beginning in Yakutat, Chilkat, Chilkoot, Auke, Taku, Stikine, and Tongass):

Sheep horn or goat horn spoon
Rabbit or marmot skin blanket
Cranberries in oil
Moose hides
Chilkat blanket
Eulachon oil

Suggestions for COPPER RIVER COMMODITIES:

Caribou hide
Wolf moss for dyes
Copper
Deer meat

Suggestions for INTERIOR ATHABASCAN COMMODITIES:

Decorated Mocassins
Wolf moss for dyes
Caribou hide
Birchwood bow with porcupine gut string
Moose hide

Suggestions for SOUTHERN TRIBES COMMODITIES:

Dentalium shells
Abalone shells
Cedar canoe
Eulachon oil
Iron

SAMPLE RULES: 4 - 12 players

1. The object of the game is to trade with different groups so that you have, in the end,

ONE INTERIOR CARD from Interior Indians
ONE SOUTHERN TRIBES CARD or
    ONE COPPER RIVER CARD
TWO MAINLAND TLINGIT CARDS
TWO ISLAND TLINGIT CARDS

For a total of six cards.

2. Each player starts with 10 cards, which are either all Island Tlingit cards or Mainland Tlingit cards. To determine which type of cards a player starts out with, shuffle the following Town Cards (depending on the number of players):

4 players: Stikine, Chilkat, Hoonah, Henya
5 players: add Yakutat
6 players: add Angoon
7 players: add Tongass
8 players: add Sanya
9 players: add Sitka
10 players: add Taku
11 players: add Kake
12 players: add Chilkoot

Place the correct number of Town Cards face down on the table and players draw one each to determine which town will be their home base. This also determines which type of Commodity Card they begin with: those towns which are located on the mainland will receive Mainland cards, and those towns which are on islands will receive Island cards.

3. Players move on the squares at the roll of the dice. To determine which player goes first, roll dice once. High score is first, and play proceeds in a clockwise direction from that person.

4. Players may move vertically, horizontally, or diagonally. They move one square for each number of dice rolls. They may only move on water; either ocean or rivers. A square which is partially covered by water may be used as a travel route.

5. To obtain the six cards necessary to win, players may do either of the following:

Trade with another player by going to that player's home town... or

Travel to the area (Interior, Copper River, Southern Tribes) by the roll of the dice.

6. To trade with another player, a player must first proceed to that player's home town in the normal way, by throwing dice. When he reaches it, the player whose town it is must return home immediately. The visitor then chooses any one of his host's cards for himself, and in return chooses one of his own cards to give to the host. The host has no choice in which cards will be traded. Visitor may choose one of host's cards (Mainland or Island as the case may be), or may take one of the cards which the host has already traveled to obtain (an Interior, Southern Tribes, or Copper River card). The host must wait until his next turn, and begin his travels once again from his home town. He may not return to the square he was on before the visitor pulled him home to trade.

7. To obtain a card from one of the non-Tlingit areas, a player must move according to the throw of the dice to the end of the appropriate trade route. When he reaches that square, he may trade as many cards as he wishes in exchange for the desired cards, on a one-for-one basis, providing that he follows these restrictions:

To obtain an INTERIOR CARD or a COPPER RIVER CARD, players must have either -

Iron)
Dentalium) card already in his hand
Abalone) as a trade card. Interior
Cedar Bark) Tribes will not accept any
Eulachon oil) other commodities.

They must have one of these cards for each Interior or Copper River card they wish to obtain. Thus, if a player has only an Iron card of those on the list, he leaves that iron card on the square, and can take only one card from the pile of Interior commodity cards. If, however, he has two iron and one abalone cards, he may leave all three and pick up three of the desired cards.

To obtain a SOUTHERN TRIBES CARD, players must have either -

Moose hides)
Green stone for tool making) card in his hand as
Wolf Moss) a trade card.
Deer meat) Southern Tribes will
Copper) not accept any other
Sheep and Goat Horn spoons) items in trade.

The same rules apply for SOUTHERN TRIBES CARDS as do for INTERIOR or COPPER RIVER CARDS: Trading one-for-one.

8. There are a limited number of Interior, Copper River, and Southern Tribes cards. Once all cards

in a single pile have been picked up by players, that area may not be visited again. Thus, if all the Interior cards from the Stikine River route have already been picked up, no one may visit that trading area again during the game. Players may only pick up cards which originate in the non-Tlingit area they are visiting; thus only Interior cards can be obtained from Interior areas; only Southern Tribes cards may be picked up in the Southern Tribes area; and only Copper River cards may be picked up in the Copper River area. The other cards which have been left in trade may not be picked up; they are out of play.

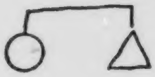
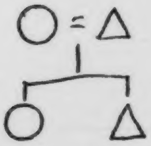
9. If a player lands on a HAZARD square or a BOON square by exact roll of the dice, he must take the appropriate card from the pile and follow directions on the card.

Play ends when one player has the necessary six commodity cards.

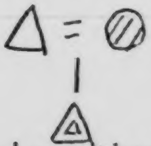
APPENDIX A

Kinship terms and chart

Terms and symbols to know:

△	designates male
○	designates female
○ = △	designates marriage
	means the two are brother and sister
	means the couple has two children, a daughter and a son
Ego ◎ or ◬	refers to the point of departure when discussing kinship.

For instance, in this diagram



is Ego's mother.

Ascending generation - parents, aunts, uncles, grandparents, great-grandparents, etc.

Descending generation - children, grandchildren, nieces, nephews, etc.

Appendix A cont'd

In the following diagram, all individuals who are of the same clan as Ego (using Tlingit kinship rules) are represented by darkened symbols. Tlingit kinship is "matrilineal" - passed on by the mother.

All individuals represented by white symbols are of the moiety opposite Ego's Moiety, since marriage rules insist that one must marry outside one's moiety. However, all white symbols do not necessarily denote the same clan. Remember that there are many clans within each moiety.

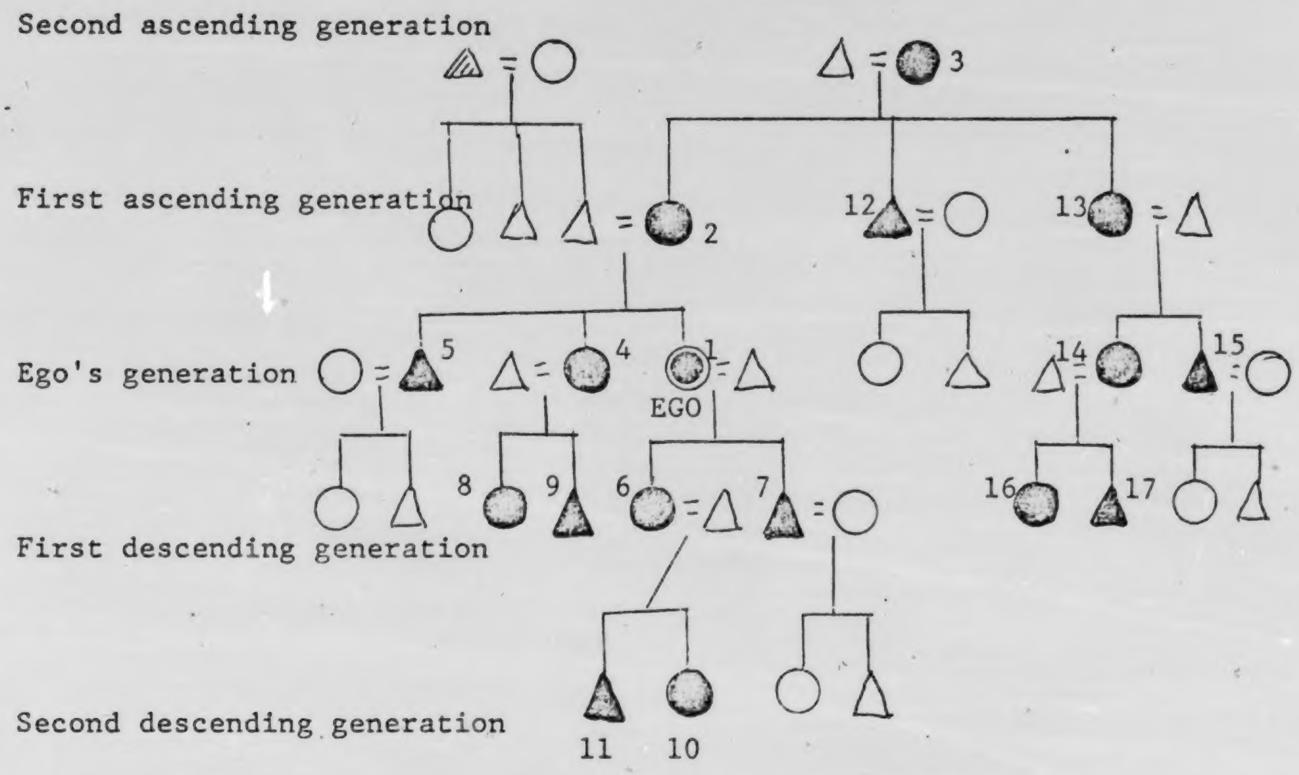
Some specific relationships; all clanmates of Ego

1. Ego
2. Ego's mother
3. Ego's mother's mother
4. Ego's sister
5. Ego's brother (note that this man is mother's brother, or uncle, to Ego's children)
6. Ego's daughter
7. Ego's son
8. Ego's sister's daughter
9. Ego's sister's son
10. Ego's daughter's daughter
11. Ego's daughter's son

Appendix A cont'd

12. Ego's mother's brother (if Ego were a man, this man would have been responsible for Ego's upbringing as his uncle.)
13. Ego's mother's sister
14. Ego's mother's sister's daughter
15. Ego's mother's sister's son
16. Ego's mother's sister's daughter's daughter
17. Ego's mother's sister's daughter's son

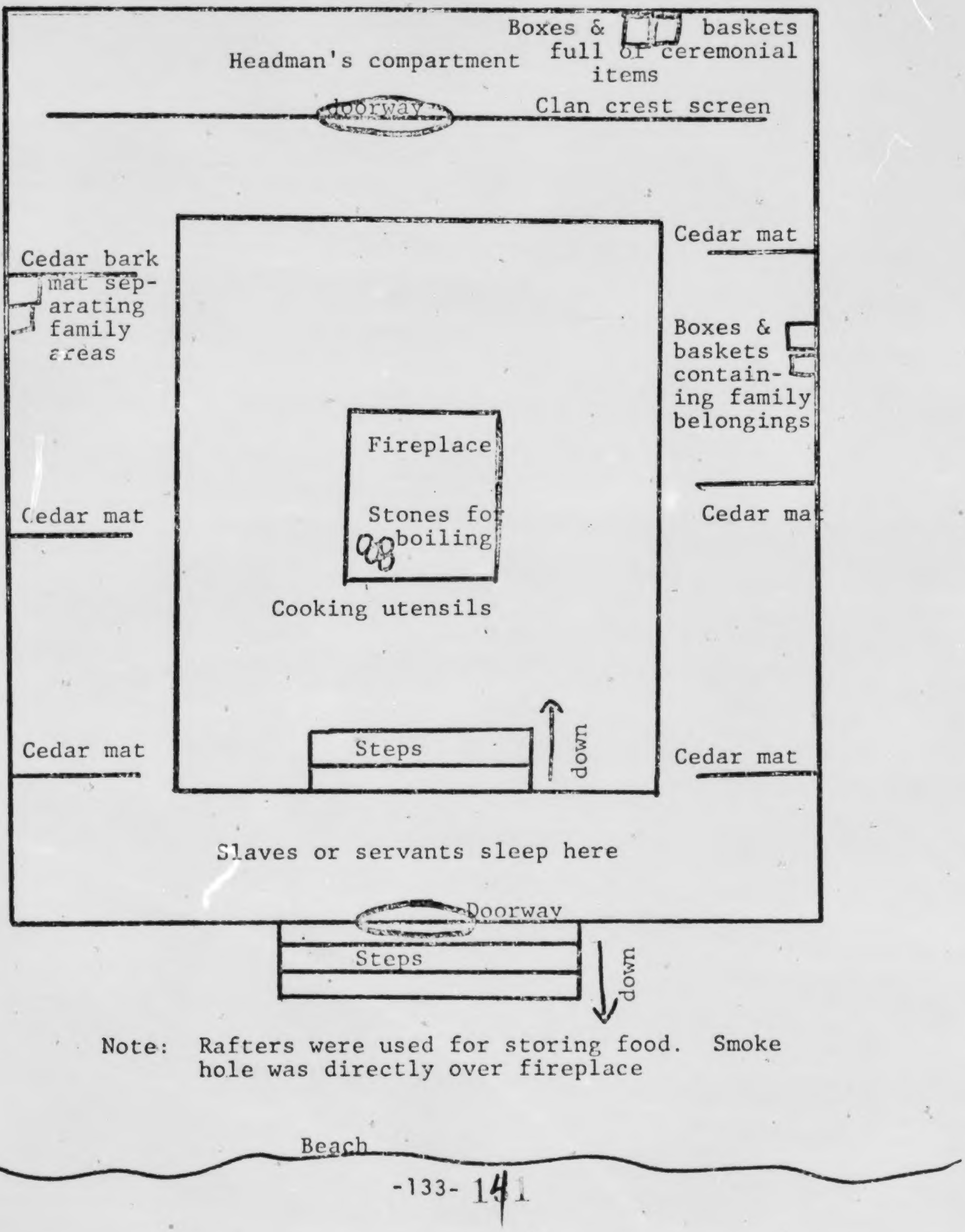
EGO'S CLAN


Second ascending generation
First ascending generation
Ego's generation
First descending generation
Second descending generation
3
2
12
13
5
4
1
EGO
14
15
8
9
6
7
16
17
11
10

Note: Father's father (▲) may or may not be a member of Ego's clan. He *is* a member of Ego's moiety.

APPENDIX B

Tlingit Clan House


Boxes & baskets full of ceremonial items
Headman's compartment
doorway
Clan crest screen
Cedar bark mat separating family areas
Cedar mat
Boxes & baskets containing family belongings
Fireplace
Stones for boiling
Cedar mat
Cedar mat
Cooking utensils
Cedar mat
Steps
down
Cedar mat
Slaves or servants sleep here
Doorway
Steps
down
Beach

Note: Rafters were used for storing food. Smoke hole was directly over fireplace

Appendix B cont'd

The following list represents a hypothetical membership of a Tlingit clan house. It does not refer to any actual clan or house group; it is merely an example of what a "typical" or possible pre-contact household might have looked like. Members of the clan are designated by underlining. The arrangement on the page corresponds to the living arrangement in the clan house. Thus, Uncle is the headman of the household, so he lives in the separate compartment at the back of the house. His younger brothers are next in line and in status, so their families' sleeping areas are next to his and so forth. Uncle is considered Ego. Uncle would be fairly elderly in this household. Sister's daughter's sons are young boys currently being trained by their uncle for adult life.

Appendix B cont'd

(BACK OF HOUSE)

Uncle, his wife, their small children

Younger brother, wife, small children & daughters	Younger brother, wife, small children
Daughter and her young husband (men lived with their wives' fathers' houses when they were first married)	Sister's son, wife, small children
Sister's son, wife and small children & daughers	Sister's daughters' sons
Mother's sister's daughter's son, wife, and small children	Mother's sister's son, wife, small children, & daughters

Servants or slaves (not related to Uncle; probably captured in an ambush on another village)

(FRONT OF HOUSE)

SELECTED ANNOTATED BIBLIOGRAPHY
ON TLINGIT CULTURE

I. Anthropology and Ethnography:

Including books specifically on Tlingit Culture as well as some general works of interest.

Balcom, Mary G., Ketchikan: Alaska's Totemland
Adams Press; Chicago; 1961.

The book contains one section each on Tlingit culture, Tsimshian culture and totem poles. Although the book contains no footnotes, these three sections are almost totally paraphrases of three other books: Krause's The Tlingit Indians, Davis' Metlakahtla: a True Narrative of the Red Man, and Garfield and Forrest's The Wolf and the Raven. Not recommended.

Barbeau, Marius, The Modern Growth of the Totem Pole on the Northwest Coast
From the Smithsonian Report for 1939, pp. 491-498; reprinted by Shorey Book Store; Seattle; 1965.

Contains brief explanations of the history of totem pole art, the social context of totem poles for the different Northwest Coast tribes, and physical preparation and care of totem poles.

Barbeau, Marius, Totem Poles, Volume I & II
National Museum of Canada; 1950.

These ambitious volumes contain descriptions as well as myths, stories and legends for all totem poles, house posts, and grave posts the author could find in situ in Alaska and British Columbia. The poles are thus the products of several different groups, from Tlingit in the north to Salish in the south. The volumes include many photographs. Totem poles are arranged both according to crest and legend and according to location.

Davis, Carol Beery, Songs of the Totem
Empire Printing Co.; Juneau; 1939.

Transcriptions and music for Tlingit songs are recorded in this pamphlet, along with translations (both literal and free). There are problems with the work: The transcriptions were done before a Tlingit orthography had been formalized and hence vary from modern standard usage; and the author displays an incomplete knowledge of the social context of the songs (for instance, the clans to which the songs belong have not been noted.)

Davis, Starr & Richard, Tongues & Totems: Comparative Arts of the Pacific Basin
Alaska International Art Institute; Anchorage; 1974.

The book is based on the collections in the Alaska International Art Institute, and its shortcomings stem from this fact: Comparisons are mad[illegible]een items simply because they are in the [illegible]ollection, not because they are necess[illegible]comparable. Further, many suppositions ab[illegible] the functions of certain objects are undocumented. The author merely states that two objects have had similiar functions, thus implying that the similarity is the result of a past, undated, and nebulous association between the two cultures represented. The fact that this is an implication and not delineated, and that the objects compared have not been correlated as to date makes this study appear amateurish -- in the end, it tells us nothing about the possibil of diffusion of common elements in art.

Drucker, Philip, Cultures of the North Pacific Coast
Chandler Publishing Co.; Scranton, Penn.; 1965.

The author presents an overview of the cultural elements of the North Pacific Coast culture area. The generalizations which he makes about the many different peoples who live in the area are somewhat balanced by detailed discussion of four specific cultures and some of the practices of those cultures.

Drucker, Philip, Indians of the Northwest Coast
Natural History Press; Garden City, New York; 1963.

This is a general handbook of Northwest Coast culture, itself a generalization of the cultures of several different language groups who lived along the North Pacific coast. Drucker relates the material culture of the area as represented in the Museum of Natural History's collections, with the social culture of the area. Regional variations are noted.

Durlach, Theresa Mayer, The Relationship Systems of the Tlingit, Haida and Tsimshian
American Ethnological Society; New York; 1928.

This is a descriptive work on the kinship terms, their possible linguistic derivations, and the comparable elements between Tlingit, Haida, and Tsimshian kinship structures. A short section is devoted to the actual behaviors between two people who stood in certain relationships to each other (i.e. Uncle-nephew, mother-in-law-son-in-law).

Garfield, Viola E. and Linn A. Forrest, The Wolf and the Raven: Totem Poles of Southeastern Alaska
University of Washington Press; Seattle; 1948.

This book is the joint effort of an anthropologist (Garfield) and an architect (Forrest) who were involved in moving and restoring old totem poles from their original locations to various totem parks in Southeastern Alaska. Sources have not been given for the stories which accompany the totem pole, though in the preface the authors state that stories were obtained from Charles Brown (head carver from the Saxman workshop) and "his tribesmen". Thus, although some details of the stories may be in question, this book does match totem poles with the appropriate stories.

Goddard, Pliny Earle, Indians of the Northwest Coast
Copper Square Publishers, Inc.; New York; 1972. Originally published 1934.

This work, originally published in 1934, is based on the collection of the American Museum of Natural History and information obtained in various expeditions to the Northwest Coast during the late nineteenth and early twentieth centuries. The main focus of the publication is therefore material culture. Comparative descriptions of the artifacts from the different cultures are helpful and interesting.

Gunther, Erna, Art in the Life of the Northwest Coast Indians
Superior Publishing Company; Seattle; 1966.

The Northwest Coast art collection of the Portland Art Museum is catalogued in this book. Besides descriptions and histories of the items themselves, there is much valuable background cultural information about the way these items were used. Primary emphasis has been given to ceremonial items, since these make up the bulk of what is considered "art" and, in the past, collectable.

Gunther, Erna, Indian Life of the Northwest Coast of North America; As seen by the early Explorers and Fur Traders during the Last Decades of the Eighteenth Century
University of Chicago Press; Chicago; 1972.

This book contains information on the cultures of the Northwest Coast at the time of contact, and discusses these cultures from the point of view of the Explorers. It is well researched and contains all the early accounts of Native life.

Holm, Bill, Crooked Beak of Heaven
University of Washington Press; Seattle; 1972.

This is the catalogue for the collection of Ann and Sidney Gerber, now in the Thomas Burke Memorial Museum in Seattle. The collection contains items from Northwest Coast area cultures, and contains interesting information on the objects and their cultural context. The objects pictures include masks, argillite carvings, bentwood boxes, and ceremonial paraphernalia.

Holm, Bill, *Northwest Coast Indian Art: An Analysis of Form*
University of Washington Press; Seattle; 1965.

Holm has made the first inclusive formal analysis of Northwest Coast Indian art in this monograph. The various formal elements of the art are isolated and studied.

Inverarity, Robert Bruce, *Art of the Northwest Coast Indians*
University of California Press; Berkeley; 1950.

This book was one of the first which dealt with the art of the Northwest Coast Indians, both as a unique and highly developed craft, and as a part of the cultures of the area. There are many detailed plates with information about each of the objects shown; subjects range from ceremonial objects to tools and more every-day implements.

Jones, Livingston F., *A Study of the Thlingets of Alaska*
Fleming H. Revell Co.; New York; 1914.

This is a description of many individual Tlingit customs. Unfortunately, the author does not exhibit any understanding of the system that held the elements together and gave them meaning. Rather, he seems to see the customs as so many curiosities, which are thankfully (to his mind) being changed.

Josephson, Karla, *Use of the Sea by Alaska Natives--A Historical Perspective (one of a series in Alaska and the Law of the sea)*
Arctic Environment Information and Data Center; University of Alaska; Anchorage; 1974.

The relationship of each of the Native groups of Alaska to the sea is explored.

Keithahn, Edward L., *Monuments in Cedar*
Bonanza Books, New York; 1963.

This readable history of totem poles contains some fine old photographs of Southeastern Alaska Native Communities. The sections on history and function are good. Weaknesses occur in the retelling of some of the stories; informants were not mentioned, nor was clan ownership of the stories made explicit.

Krause, Aurel, translated by Erna Gunther,
The Tlingit Indians: Results of a Trip to the Northwest Coast of America and the Bering Straits
University of Washington Press; Seattle; 1956.

The study was originally carried out in 1881-82 by Aurel Krause, a geographer. He spent the winter in Klukwan and during that time elicited much information on the traditional and current (as of 1882) life-ways of the Chilkat Tlingits.

Krieger, Herbert W., *Indian Villages of Southeast Alaska*
An extract from the Annual Report of the Smithsonian, 1927; Reprinted by Shorey Book Store; Seattle; 1966.

Contains short descriptions of the various Northwest Coast Indian tribes and their cultures, ranging from southern British Columbia to Southeastern Alaska.

Laguna, Frederica de, *The Story of a Tlingit Community: A Problem in the Relationship Between Archeological, Ethnological, and Historical Methods.*
Smithsonian Institution Bureau of American Ethnology Bulletin 172; 1960.

A history of Angoon was the subject of fieldwork which the author undertook during 1949 and 1950. In this book she pulls together three separate threads to achieve a fairly complete and detailed history: The archaeological evidence, local traditions, and descriptive remarks by European and American explorers, traders, and settlers.

Laguna, Frederica de, Under Mount Saint Elias: The History and Culture of the Yakutat Tlingit
Smithsonian Institution Press; Washington, D.C.; 1972.

This intensive study of the culture and history of the Yakutat Tlingit contains information on all aspects of life: ecology; history; myths, legends, and songs; houses; travel and trade; making a living; the social world; the life cycle; recreation; war; potlatch; medicine; shamanism; cosmology; etc. It is well documented.

Laguna, Frederica de; Francis A. Riddell, Donald F. McGeein, Kenneth S. Lane, & J. Arthur Freed, with a chapter by Carolyn Osborne, Archaeology of the Yakutat Bay Area, Alaska
Smithsonian Institution Bureau of American Ethnology Bulletin 192; U. S. Government Printing Office; 1964.

Contains a description of the prehistory of the Yakutat Bay area, as evidenced by the archaeological record.

McClellan, Catherine, The Girl who Married the Bear; A Masterpiece of Indian Oral Tradition
National Museum of Canada Publications in Ethnology, No. 2; Ottawa; 1970.

Contains eleven versions of a Southern Yukon tale which is held in common by Inland Tlingit, Tagish, and Southern Tutchone. The author interprets the social context of the story, speculates on cultural reasons for its extreme popularity, and offers explanations for the many variations of the tale.

McFeat, Tom (editor), Indians of the North Pacific Coast
University of Washington Press; Seattle; 1966.

The book contains articles by anthropologists on various topics dealing with cultures of the

Northwest Coast. General topics include: An Introduction to the Area; Social Organization; The Potlatch; Rank and Class; Ceremonialism and Deviance and Normality.

Miller, Polly & Leon Gordon, Lost Heritage of Alaska
World Publishing Company; Cleveland; 1968.

This is a readable history of contact between the Indians of the Northwest coast and Western culture.

Morgan, Lael, And the Land Provides
Anchor Press/Doubleday; Garden City,New Jersey; 1974.

Contains modern-day sketches of six Alaskan Native villages, among them Angoon in Southeastern Alaska.

Murdock, George Peter, Ethnographic Bibliography of North America, Third Edition
Human Relations Area Files Press; New Haven; 1972.

This is a complete (as of 1960) bibliography of all works on North American Native peoples. Consult it for journal articles not listed in this general bibliography.

Niblack, Ensign Albert P., The Coast Indians of Southern Alaska and Northern British Columbia
U. S. National Museum 1885-1887, Notes. Reprinted by Johnson Reprint Corp.; New York; 1970.

This work is valuable for its treatment of late nineteenth century material culture for the Northwest Coast culture area. It was based on the collections at the U. S. National Museum, and contains information on the manufacture, technology, and use of the various items. Contains photographs and sketches.

Oberg, Kalervo, The Social Economy of the Tlingit Indians
University of Washington Press; Seattle; 1973.

This publication is based on fieldwork done in 1933 in Klukwan, Alaska. It's emphasis is,

as the title implies, on the economy of the Tlingit Indians, including subsistence activities (both economic and social implications thereof), trade, ceremonial economic activities, and divisions of labor. It is an important new analysis of the Tlingit economy.

Paul, Frances, Spruce Root Basketry of the Alaska Tlingit
United States Department of the Interior; Lawrence, Kansas; 1944.

This is a complete study of Tlingit spruce-root basket weaving. It deals with technique and design elements. Some common designs are listed and their names and meanings are included.

Salisbury, Oliver M., Quoth the Raven
Superior Publishing Company; Seattle; 1962.

This is the memoir of a government teacher who lived in Klawock in the mid-1920's. Although there are many portions on Tlingit life, both past and present, the book is of limited value for research purposes. Information is not footnoted, and is often tempered by the ethnocentric attitude of the author. He is often, for instance, paternalistically "amused" by the lifeways of the people, and does not seem to have taken them or their beliefs seriously.

Stanley, Samuel L., Historical Changes in Tlingit Social Structure
PhD Dissertation, University of Chicago; 1958. Thesis number 4303.

A clear account of Tlingit pre-contact social structure is given, and the literature has been carefully scrutinized to determine the changes in social structure and the causes for those changes since that time. The thesis is a digest of the existing literature and is based only in small part on field work in Alaska.

Stewart, Hilary, Artifacts of the Northwest Coast Indians
Hancock House; Saanichton British Columbia, Canada; 1973.

Although this book was written for the layman, it is scientifically and culturally accurate and would be a valuable resource book on material culture, particularly pre-contact items.

Swanton, John R., Social Condition, Beliefs, and Linguistic Relationship of the Tlingit Indians
26th Annual Report of the Smithsonian Institution Bureau of American Ethnology; 1908.

Contains much detailed information on the history of the different Tlingit clans and clan crest information. Other particulars are: an eye-witness account of a potlatch; descriptions of games; medical practices; and other specific elements of Tlingit culture.

Swanton, John R., Tlingit Myths and Texts
Government Printing Office; Washington; 1909.
Reprinted by Johnson Reprint Corporation; New York; 1970.

This book is the leading source of Tlingit myths and legends. The stories were collected in Wrangell and Sitka in 1904. Its primary weakness is that while stories belonging to many clans appear in the book, only a few informants, some from clans with no apparent rights to the stories they told, were relied upon. The Raven stories are good, but some of the clan stories should first be checked with contemporary clan members for validation.

Wood, C. E. S.,"Among the Thlinkits in Alaska " in The Century Magazine, Vol. XXIV, No. 3, July 1882.

This article is a description of one man's travels in Southeastern Alaska during the 1880's Although there are some interesting descriptions of specific aspects of Tlingit life, the picture the author presents of the Tlingits is quite biased, uncomplementary, and displays his lack of understanding of the culture as a whole.

SELECTED ANNOTATED BIBLIOGRAPHY ON TLINGIT CULTURE

II. Juvenile Literature

Including books on all Northwest Coast cultures.

Blackerby, A. W. and Linn A. Forrest, Tale of an Alaska Whale
Binfords & Mort; Portland, Oregon; 1955.

This is an illustrated version of the Tlingit clan story which tells the origin of the Killerwhale. The Wrangell version is recounted in this book.

Brindze, Ruth, The Story of the Totem Pole
Vanguard Press; New York; 1951.

This book tells about totem poles (their meanings, how they were carved and erected, etc.), potlatches (an account by an early fur trader is retold in an interesting chapter), and recounts some of the stories about specific totem poles. It is generally accurate and well-written, though there are a few inaccuracies. For instance, the author has guests giving gifts to the host of a potlatch, whereas it should be the other way around. In addition, the illustrations place the village in the middle of the forest rather than on the beach as it should be.

Davis, Henry and Claribel, Kéet-Kake Version
Sitka Printing Company; Sitka; 1973.

This is an illustrated booklet of the Kake version of the origin of the Killerwhale. There is an accompanying teacher's manual which contains aids on incorporating Tlingit language into the curriculum, and ideas for introducing Tlingit cultural information along with the book.

Desmond, Alice Curtis, The Talking Tree
MacMillan Company; New York; 1949.

This is a story set in the 1940's in Southeastern Alaska. It is about the rivalry between two cousins for the headmanship of their clan. The book is well written, and the cultural information is, for the most part, correct. There are some problems, however. The boys, for instance, both teenagers, are unlikely contestants for their uncle's position. An older brother or nephew would be more likely. The methods of choosing the headman also seems unorthodox, and the author seems to vacillate between two extremes, one of seeing the Tlingits as white people in the 1940's might have seen them, the other of presenting an inside view of the culture.

Garfield, Viola E., Meet the Totem
Sitka Printing Company; Sitka, n.d.

This booklet is a good introduction to totem poles: their social significance, stylistic factors, the characters portrayed, and some specific stories that are illustrated on totem poles.

Gridley, Marion E. & the editors of Country Beautiful, The Story of the Haida
G. P. Putnams's Sons; New York; 1972.

This is a description of Haida culture (material and social) written for young people. It is factually correct, and would be more valuable as a resource book than as one incorporated into a reading program.

Harris, Christie, Once More Upon a Totem
Athenum; New York; 1973.

Three Northwest Coast legends are well told and nicely illustrated in this book. They have their origins in Tlingit, Haida, Tsimshian, and Kwakiutl folklore.

Harris, Christie, Once Upon a Totem
Athenum; New York; 1963.

Five Northwest Coast tales are retold and illustrated.

Harris, Christie, Raven's Cry
Atheneum; New York; 1966.

This is a history of early contact between the Haidas and the Western world, told from the Haida point of view. It centers around Charles Edenshaw, the great Haida carver. It is authentic in detail and includes all the drama and tragedy of that era in Haida history.

Houston, James, Eagle Mask:A West Coast Indian Tale
Harcourt, Brace & World, Inc.; New York; 1966.

This is the story of a young man coming of age. The time is late 1700's, just after contact but before white culture had had much impact on the Indian culture of the area. The book is set in British Columbia, among one of the coastal Indian tribes.

Houston, James, Ghost Paddle: A Northwest Coast Indian Tale
Harcourt Brace Jovanovich, Inc.; New York; 1972.

This story takes place in British Columbia, apparently among the Haida. It recounts a peace-making expedition in which wealthy islanders seek to re-establish friendly ties with their mainland neighbors. The hero is a 15 year old boy. It gives an accurate picture of the environment and culture, and the illustrations are excellent, following traditional Northwest Coast designs.

McCarley, Laura Cecelia, and Jean-Jacques Regat (illustrator), A Legend of the North Country
Northern Printing Company; n.d.

Although the illustrations are done in the style of Northwest Coast Indian art, the story is not a traditional Tlingit legend. Rather, it is an adaptation of the tale of the Three Wisemen.

McConkey, Lois, Sea and Cedar: How the Northwest Coast Indians Lived
J. J. Douglas Ltd.; West Vancouver, British Columbia; 1973.

A nicely illustrated book aimed at upper elementary to junior high school students. The book centers around the material culture of the Northwest Coast area.

Martin, Fran, Nine Tales of Raven
Harper & Row; New York; 1951.

Many of the Raven stories are recounted in this book. They have been well researched and illustrated, the sources being published works on the Tsimshian, Bella Bella, Kwakiutl, and Tlingit myths and legends.

Mayol, Lurline Bowles, The Talking Totem Pole
Binfords & Mort; Portland, Oregon; 1943.

This is a good story book, one which uses a totem pole as the prop through which the stories are told. It is not, however, about Haida culture or legends, as its format suggests. Rather, the stories are didactic tales which illustrate virtues (which are based more on Anglo culture values than on traditional Haida values), and are not traditional Haida tales.

Shannon, Terry, Tyee's Totem Pole
Albert Whitman & Company; Chicago; 1955.

This is a story of a young Haida boy's desires to become a great carver, and the realization of that dream when he carves his first totem pole. The cultural information seems accurate, but the story is a bit trite.

Sleator, William; Illustrated by Blair Lent, The Angry Moon
Little, Brown & Company; Boston; 1970.

This is a beautifully illustrated adaptation of a Tlingit legend, as recorded by John Swanton in 1909. It follows the original legend fairly closely. Its only problems occur in representations of the natural environment. Although the architecture is correct, the setting seems more appropriate to the midwest than along the rugged North Pacific coast. A few minor inaccuracies, such as the presence of corn as food, and use of birch for arrows, do not, however, detract from the value of the book.

Wentworth, Elaine, Mission to Metlakatla
Houghton Mifflin Company; Boston; 1968.

This is the story of William Duncan, the missionary who led a group of Tsimshian Indians from British Columbia to Metlakatla, Alaska, in the late 1800's. The story is told from Duncan's, rather than the Tsimshians' point of view, so there is an inherent bias: Duncan is shown as the hero, the deliverer of the Indians. There are a few interesting notes on Tsimshian culture, but for the most part the changes which came about after Duncan's work are emphasized rather than the pre-contact culture.

Worthylake, Mary M., Moolack: Young Salmon Fisherman
Melmont Publishers; Chicago; 1963.

This is a story about a young Tsimshian boy, Moolack. It recounts the carving of a dugout canoe and salmon fishing, among other activities. The illustrations give good representations of the environment and village, and in general the cultural information seems correct, except that the author seems to have made the kinship system patrilineal rather than matrilineal, as it should be. The story is a bit trite.

HOW THE RAVEN STOLE THE LIGHT:

A Radio Play

Produced by the

Alaska Multimedia Education Program
Alaska State Museum
Juneau, Alaska

Printed by the

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as part of the

TLINGIT INDIANS OF SOUTHEASTERN ALASKA
Social Studies Unit

HOW RAVEN STOLE THE LIGHT
(A Radio Play)

First Voice:

This is the story, one of many, about Raven.
Raven, in the Tlingit language, Yeł.
Raven, hero of the Tlingit people's ancient tales.
Raven, the creator, but Raven the rascal and the trickster too...

But who was he? Raven? Was he god or human?
Was he man or bird? Did he have a childhood
like some ordinary bird or man or animal,
or was he always fully-grown perhaps?
Did he hatch full-fledged from some enormous egg,
or did he maybe, one day, just appear,
way back in time, flying out of the rain?
Of all these kinds--man, bird, spirit, ancestor-
whatever, or whichever kind of creature
Yēł, the Raven was, let's just say
that way back, way, way back,
at the beginning of all time,
somewhere near the head of the Nass River,
in the country that the Tlingit people occupied,
let's just say that Raven started traveling
over water, over woods and hills, alone,

his bright eye gleaming in the dark,
his wings brushing through the clouds,
as he searched his prey, observed the islands and the land, and crying out with his coarse voice
that he brought good things for the people,
but sometimes he brought tricks
and trouble too.

Second Voice: But how *was* Raven born?
How *did* Raven get into the world?
Did he hop out of an egg
or was he
just a man, a chief,
an ancestor, named after the bird?

First Voice: Who knows? Some say his spirit
lived before both birds and men,
that Raven *made* the world
so he was older than any creature in it,
older than his mother, and his grandfather...

Second Voice: Older than his grandfather?

First Voice: And that Raven came into the world of men
so he could steal...

Second Voice: What was Raven after?
What did he want?

First Voice: Listen. At the beginning of all time,
a rich man lived at the head of the Nass River
with his daughter. In those days,
everything was dark: there was no daylight
and no moon or stars at night to guide you.
But the rich man and his daughter
kept a secret in their house:
they held the stars, the moon and daylight
in three bags hanging on their wall.
They kept the light there, and only Raven knew it.
So Raven hit upon a plan to trick the old man of the Nass
and get the light the whole world
needed, day and night. He thought:
"I'll get myself born as the old man's daughter's baby.
I'll make myself into a pine-needle;
and when the girl comes down to drink,
I'll drop into her cup, and she'll grow big
and bear me as her own.
And when I've grown a little, then we'll see..."

Third Voice: And there was no light in the world.

Scene II

First Voice: And so Raven turned himself,
through magic, to a little pine-needle.
Then he lay in wait.
He waited in a tree above the stream
that ran nearby the old man's house.
By and by, the girl was thirsty,
and she came down to the stream to drink..
Down she bent, toward the water,
dipped her cup in it, and sipped.
She filled her cup again, got to her feet,
and drank again. Looking up into the tree
above the stream, she saw the tall tree's form
in the dark. But she didn't see the pine-needle
as it tumbled in her cup, fell lightly,
and floated on the surface of the water.
She raised the cup again
and drank the water: the pine-needle,
--the Raven--went down inside of her, and grew.
Time passed. The girl got big.

First Voice:
(cont.)

Nine months came and went:
she gave birth to a strong and lively boy,
not knowing that Raven
was her little child.

And now, he grew.
The child was strong.
It was a greedy, healthy boy.
It never stopped its bellowing.
It cried as no baby ever cried.
Sometimes he croaked and rasped too,
just like the old Raven that he really was.
And when he learned to crawl around,

First Voice:
(cont.)

he always went to where the stars and moon
and daylight hung in their leather bags,
high on the wall of the old man's house.
He sat beneath the bags and looked up at them
and screamed and screamed
as though it hurt him that he couldn't play with them...

Daughter:
(singing a lullaby)

Aha aha: Sandy beach where little sea-birds feed!
Little sea-birds, little snipe,
among them I see raven tracks.
Bad smelling fish, sea-water,
white bones on the stones.
Aha aha aha-ha

Raven:

Ya ya
ya ya
Ga! Gaaa!

Daughter:

Oh how that child cries!
How that child does roar!
Never a moment's peace,
never a minute's rest.
Night after night

Daughter:
(cont.)
he crawls around bellowing
like a little animal.
Oh, what a racket,
Oh, what a noise,
Oh, how he croaks and moans sometimes!
(Mimics Raven)
Ya ya ya,
ya ya ya,
Ga! Ga! Gaaaa!
An odd noise for a baby,
a harsh, bad sound
for such a little one.
What a din that little tongue makes;
what a growl comes from that tiny chest!
I never would believe my ears;
I'd never believe it, really;
I sometimes think it must be a dream,
a strange dream come on me
in the darkness.

Raven:
GA! GA! GA!

Daughter: If I didn't pinch my arm to make sure I'm not dreaming,
If I didn't feel his funny body
raging in my hands,
I'd think it was a nightmare come to haunt me,
and that some queer creature
lay here in the mossy cradle,
not a child of mine,
not my body's child,
but some bad thing, some odd spirit,
something that has used my womb
to get into the world,
to get into my father's house...

But what *is* he bawling for?
The way he lifts his little jaws
and bellows, you'd think
he wants to swallow
everything in reach.
He can't be crying for more milk:
every time I feed him
he almost swallows my whole breast!
And still he's never satisfied
and grasps at me
until he'd drink me all up if I let him.

Daughter:
(cont.)

It takes my whole strength
just to cope with him...

Well, here comes my father;
maybe he can soothe the child,
maybe he will understand exactly
what the baby wants.
He loves him like his own,
he'd give him anything,
he'd give him his whole life
to make the baby happy.

Old Man:
(Grandfather)

My daughter, here I am:
home from the forest,
home from the sea,
hunting our food,
spearing the salmon
in the river, chasing deer,
and tracking the brown bear,
following the fox, the beaver and the wolf.
A hunting trip to weary an old man;
the kind of journey to make him pleased
to be home with his daughter
and her child.
But what's this, what's this I hear?

Old Man:
(cont.)

Is the child
still weeping, screaming, bellowing,
crawling everywhere his little legs can get him to,
over our food boxes, up on the bench, pulling
down our dried fish and our skins,
getting his fingers in the fat,
getting his greedy little teeth
into our stores of sweet new berries?
What a devil,
what a little warrior we have here
on our hands. I can see he's too much
for you to handle, daughter.
I think I know best how to deal with him.
Let him have his way a little.
Let him play the games
he wants to play.
Come over here, my little warrior,
I'll find out what it is
you're screaming for!

First Voice: Raven crawls up on the platform
and tries to grasp one of the leather bags
that hung beyond his reach.
He grabs and gropes and scratches
at the wooden walls.
But the leather bags
are way above his head.

Daughter: Oh, Father, Father,
look at what he's after!
Look at where he gets to
every time I let him
out of my hands:
he goes straight
as an arrow
for the secret bag
you hide the stars in.
Father, he means evil towards us,
he knows what's kept there. I know it.
He sees through the darkness,
through the thick-skinned
bundle of stars. He knows
we keep them
blazing, shut tight, closely bound
with leather knots there,
to keep them from the eyes
of men and animals.

Old Man: Nonsense, daughter.
What could the child possibly know-
such a tiny bit of a thing as he is,
not even talking yet,
hardly walking on his two feet-
how could he know the secrets
of the hunter at the river head?
Let him play:
let him have his way:
give him the bundle
that he asks for: do as I say!

Daughter: Father, I cannot do it.
I'm afraid. Look at his eyes,
his bright eyes, moving
rapidly; they glitter
in the darkness
like the stars he's after.
I will not do it, Father,
though something in me
tells me we've been wrong
to keep the stars and sun and moon
wrapped up, hidden like this
in the house:

Daughter:
(cont.)

something in me says
that one day--maybe soon--
the world will have
the light of these stars and the sun and the moon.

Old Man:

Mad. The girl's completely
raving. I don't know what's got
into her today. Maybe she's
exhausted, looking after
little baby here. Well,
go to sleep, girl:
look to my advice and take a long
rest now; sleep till it's time
to feed the child again.
I'll wake you when he cries.
Meanwhile, I'll take care of him.

First Voice:

The girl lies down to sleep.

Raven:

Ya ya ya,
ya ya ya.
Ga! Ga! Ga!

Old Man: Come now, child, I'll give you
what you want. Here, take
the bag hung beyond your reach
at the end of the house,
even though the stars are in it;
go play with it,
roll it about the floor, you'll never open it.
But mind the fire,
don't burn your fingers,
don't go too close to it,
don't let the smoke
get in your throat and eyes,
play here on the platform
out of harm's way.

First Voice: Suddenly the Raven has the bundle in his hands,
and croaking with excitement, rushes to the fire with it.
Quickly, he unties the leather knots,
opens the heavy bag, and tosses it up into the smoke-hole
right above the flames.
The stars fly up, and scatter with the smoke,
and split into a million lights,
getting smaller as they reach the sky.
The old man shrieks. His daughter wakes.
Their stars are lost:
never to return to earth again.

Old Man: My stars!

Daughter: The stars!

First Voice: And that was what the Raven went there for.
He tricked the old man and the daughter
out of all the stars! And that was when the people
and the animals who lived in the darkness
first saw light up in the sky: high up,
little lights, glimmering like sparks of ice.
Was that enough for Raven? Was that enough
for all the people and the animals to see
and live by? Were the stars enough?
Raven didn't think so,
so he played the same trick once again:
he cried and cried; he cried so hard
the old man thought the child would die
if the baby didn't get the next bag on the wall,
the bundle with the moon in it.
Ga! Ga! Ga! He roared: and never stopped,
until his grandfather said once again,
"Untie the next bag; give it to him."

First Voice: (cont.)

Raven took the big bag the moon was in
and rolled it with his foot
behind his mother. It was heavy, round and hard.
He pushed it toward the smoke-hole,
and when neither the old man nor his daughter was looking,
he let the moon go sailing through the smoke-hole too:
and there was a big moon rising in the air for all to see.

Old Man: The moon!

Daughter: The moon!

One more thing remained: a box with daylight in it,
and Raven cried for that: his eyes turned round and round,
made different colors, dark ones, burning ones;
his eyes glowed and rolled
in his little head, and people began thinking
to themselves that he must be something very strange,
no ordinary baby...But it always happens
that a grandfather loves a grandchild
as much as his own daughter; so that when
the Raven cried for what he wanted,
Grandfather said, in an unhappy voice,
"Untie the last thing for him,
give it to him." So sadly
the young woman did this

First Voice: (cont.)
and Raven took the box, Raven took it in his hands,
the last box with the daylight in it, and uttering
his Raven-cry, soared up with it
through the smoke-hole, letting
the daylight out into the world as he flew along.

Old Man: Daylight!

Daughter: Oh, the daylight!

Then the grandfather was sad at what he'd done
for now he knew who'd been there in his house,
and said:
"That thieving Raven's taken all my pretty things..."
And...that...was how the Raven brought light into the world...

RAVEN, THE OLD WOMAN OF THE TIDES, & THE SEA URCHINS:

A Puppet Play

Produced by the

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TLINGIT INDIANS OF SOUTHEASTERN ALASKA
Social Studies Unit

RAVEN, THE OLD WOMAN OF THE TIDES, & THE SEA URCHINS.

(A Puppet Play)

Narrator: One day as Raven was traveling along, he came upon Shark,
who was swimming with a long stick in his mouth.
"I think I could use that stick", said Raven to himself.
So he took the stick, and pushed it down into the sea,
and then climbed down the stick,
using it as a ladder to get to the bottom.
When he got to the bottom of the ocean,
Raven walked around and picked up a whole lot of prickly sea urchins.
When he had gathered enough sea urchins to make a good feast,
he climbed back up the stick, and found himself on a sandy beach.

Raven: Mmmmm....I think I'll sit down here and eat some of these sea urchins.
Ouch! What prickly skins they have....
Oooh, I've got one sticking to my finger.
I must be careful not to swallow any of the prickles.
(With a knife, Raven carefully scoops the flesh out of the sea urchin,
throws the skin away, and eats with a loud gulping noise.)
That tastes good!
I think I'll have another....
(Raven repeats action of eating and loud gulping noise.)
That tasted good too! Just one more, maybe; (gulping more) Mmmm....
It was worth climbing to the bottom of the sea for these...
but how cold I am after eating all those sea urchins....

(Suddenly there is a slow creaking noise,
like a door opening and closing behind him.
Then Raven hears a long nasty laugh, quiet, coming from the cliff.)

Voice: (of old woman) Heh, heh, heh..! Heh, heh, heh!
During what tide did you get those sea urchins, Raven?

Raven: I heard a noise. A door opening and closing!
Then I heard a voice. The voice of an old woman.
Who could it be? Could it be the Old Woman of the Tides?

Voice: On what tide did you get those sea urchins, Raven?
On what tide did you gather them?

Raven: (Softly to himself.) I won't take any notice of her for a little while...
Then I'll see if I can trick her!
(Eating with gulping noise, then out loud.)
Oh how cold I am after eating those sea urchins...!

Voice: Was it at a low tide that you got them, Raven?
I'll have to keep the tides higher in the future...

Raven: (Gulping down another sea urchin.) Delicious! What delicious food!
(Gulp, gulp, gulp.)

Voice: On what tide did you get those sea urchins that you're making
so much noise about?

Raven: None of your business!
Keep quiet, or I'll stick the sea urchins all over your bottom!

Enter Eagle

Raven: Ah, here's Eagle. Come here, Eagle, (Goes on eating.) Gulp, gulp, gulp
You can help me. The Old Woman of the Tides is in this cliff.

Eagle: Yes, I know. That's where she lives.
She sits there behind the rock and brings the tides in,
or sends them back, whenever she pleases.

Raven: I think it's time to teach that old woman a lesson.
Then she'll make the tide go lower, and we can get our food off
the beaches easily. Have some sea urchins, Eagle!

Eagle: Thank you...(Both Raven and Eagle munch, and chew and gulp greedily.)

Voice: How did you get those sea urchins, Raven? Tell me, tell me!
Tell, tell, tell...

(With a roar, Raven takes the knife he has been using to eat the
sea urchins with, and slits open the cliff.
There is a loud CRASH of rocks. The Old Woman of the Tides appears.)

Raven: What an old nagger you are! Don't you ever stop asking the same questions?
I'll tell you what tide I got them on: I got them on NO TIDE.
I went to the bottom of the sea for them.
And now I'm going to make you do exactly what we tell you to.

(Raven picks up some of the sea urchins' shells, and sticks them in the Old Woman's bottom)

Old Woman: Stop! Raven! Stop! Stop! ST-o-o-o-o-o-o-p!!!!!!!
If you go on sticking these prickles in me,
the tide will start going down!

Raven: That's exactly what I want to happen! (Sticks more spines in her)

Old Woman: Ouch! Oh, dear! Oh, it's agony!

Raven: Eagle, go and see if the tide's gone down.

Eagle: (Goes to the edge of the stage and peers down, looks from side to side, raises his hand to his eyes, as though looking very carefully into the distance.) The tide's beginning to go down!

Raven: (To the Old Woman) Make it go further!

Old Woman: Ow-ee-ow!

Raven: Where's the tide now, Eagle?

Eagle: The tide's further down!

Raven: Further! (Gives the old woman more pain.)

Old Woman: Ah, aha, aha! You're hurting me!

Raven: Where's the water,now, Eagle?

Eagle: It's even further down.

Raven: It must go further! (Pricks the Old Woman harder.)

Old Woman: Ow! Ow! Ow!

Raven: Is it low tide, yet, Eagle?

Eagle: It's really low. It's uncovered everything on the beach!

Raven: (To the Old Woman.) Are you going to let the tide rise and fall repeatedly, through the months and years, old woman?
Are you going to give people regular tides, so they can gather food on the beach?

Old Woman: Yes, Raven. Yes, I will, I will.
I'll do just as you say; only please take those sea urchins off my bottom!

Narrator: So everything became dry.
It was the lowest tide there ever was and everyone came down onto the beach to gather food. All kinds of salmon, whales, seal, and other sea creatures lay on the sand.
And ever since that time,
the tide has been rising and falling, regularly, repeatedly,
just as Raven asked.

THE TLINGIT WAY: HOW TO MAKE A CANOE

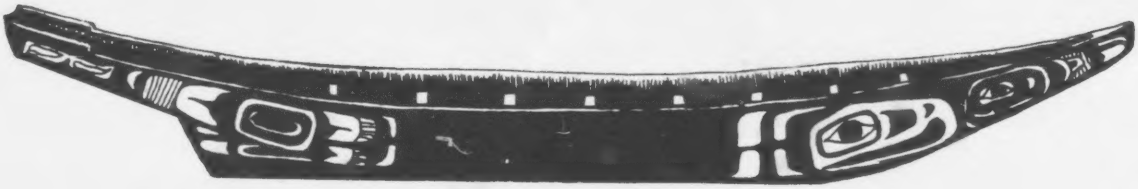
written by
Patricia H. Partnow

illustrated by
Jeanette Bailey

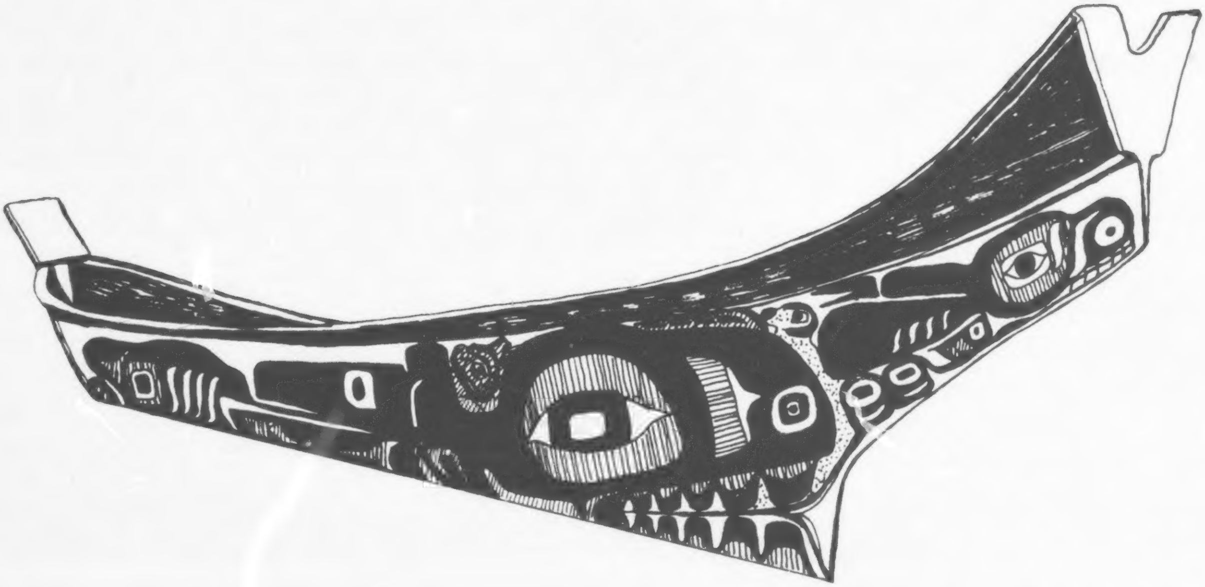
The Alaska Bilingual Education Center
of the Alaska Native Education Board
4510 International Airport Road
Anchorage, Alaska

THE TLINGIT WAY: HOW TO MAKE A CANOE

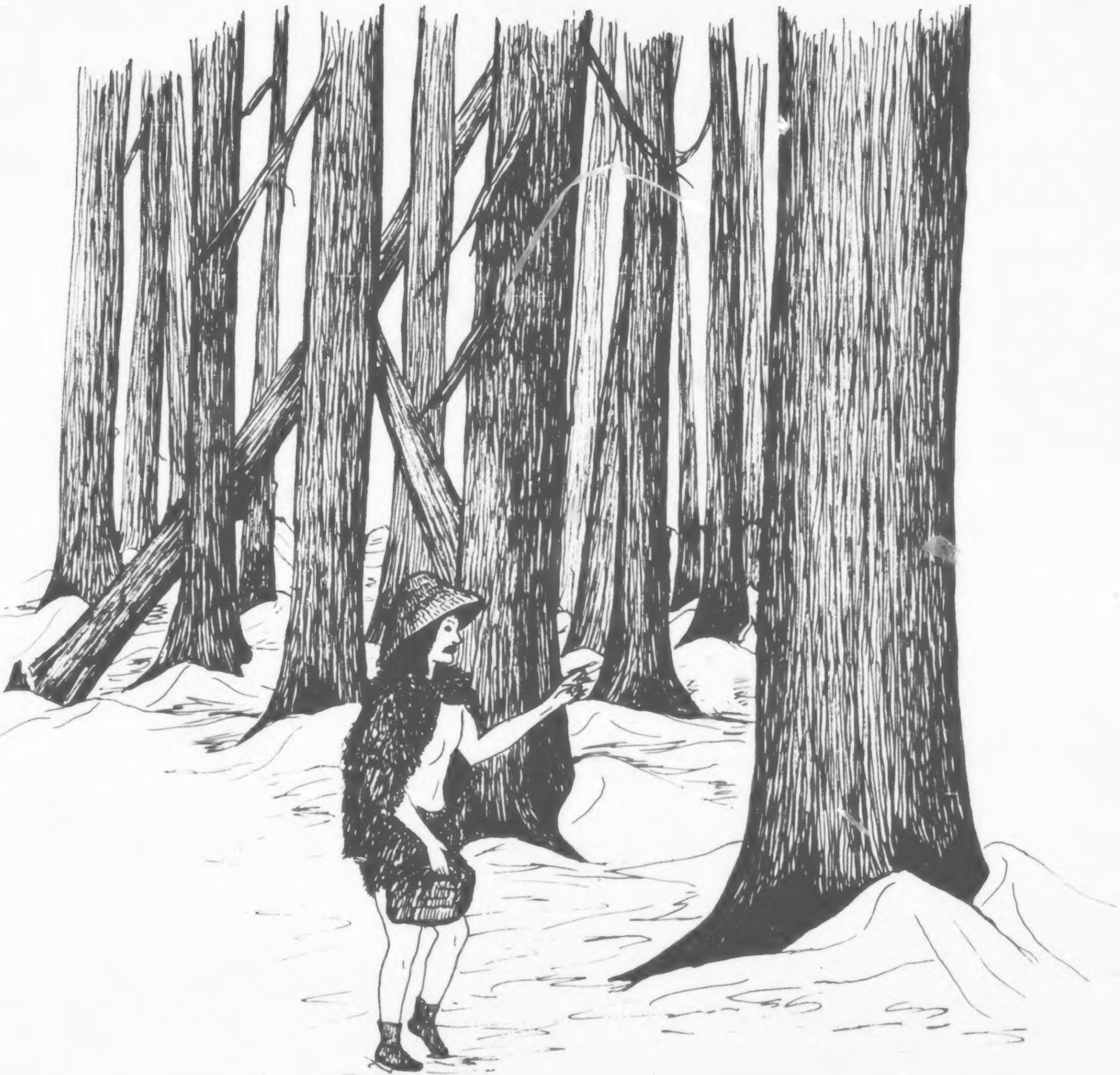
Winter is the time for making canoes. And every Tlingit family needs a canoe. If you were an expert canoe-maker, and had been hired by a certain family to make them a canoe, these are some of the things you would have to do:



Before you begin work on the canoe, you must know what kind of boat the family needs. Do they need a canoe for sea mammal hunting? Then make the canoe slim and sleek so it won't make any noise when it is gliding through the water.

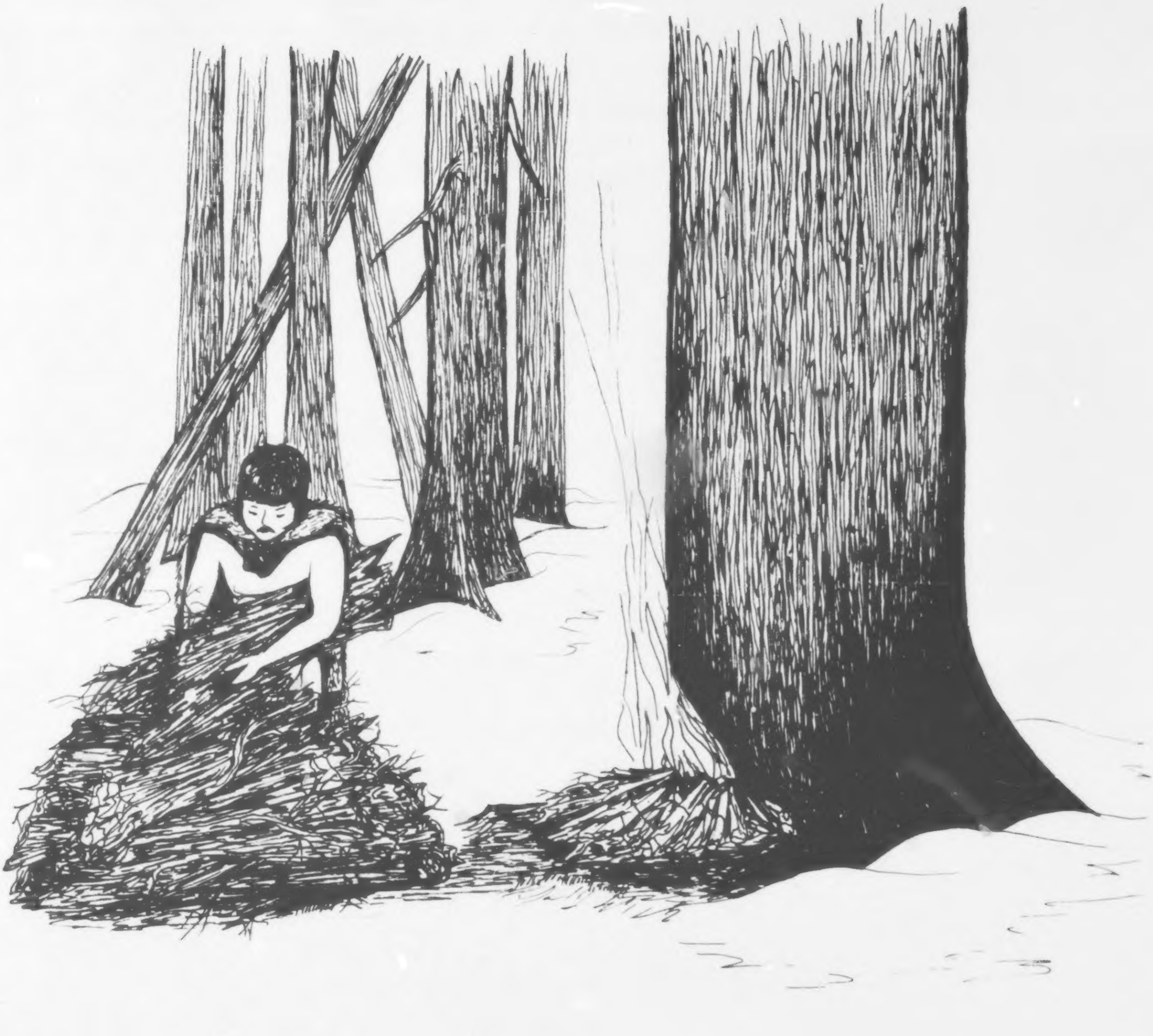


Or, do they want a big canoe to carry lots of people and belongings? Then you will have to make a bigger, heavier, and wider canoe.

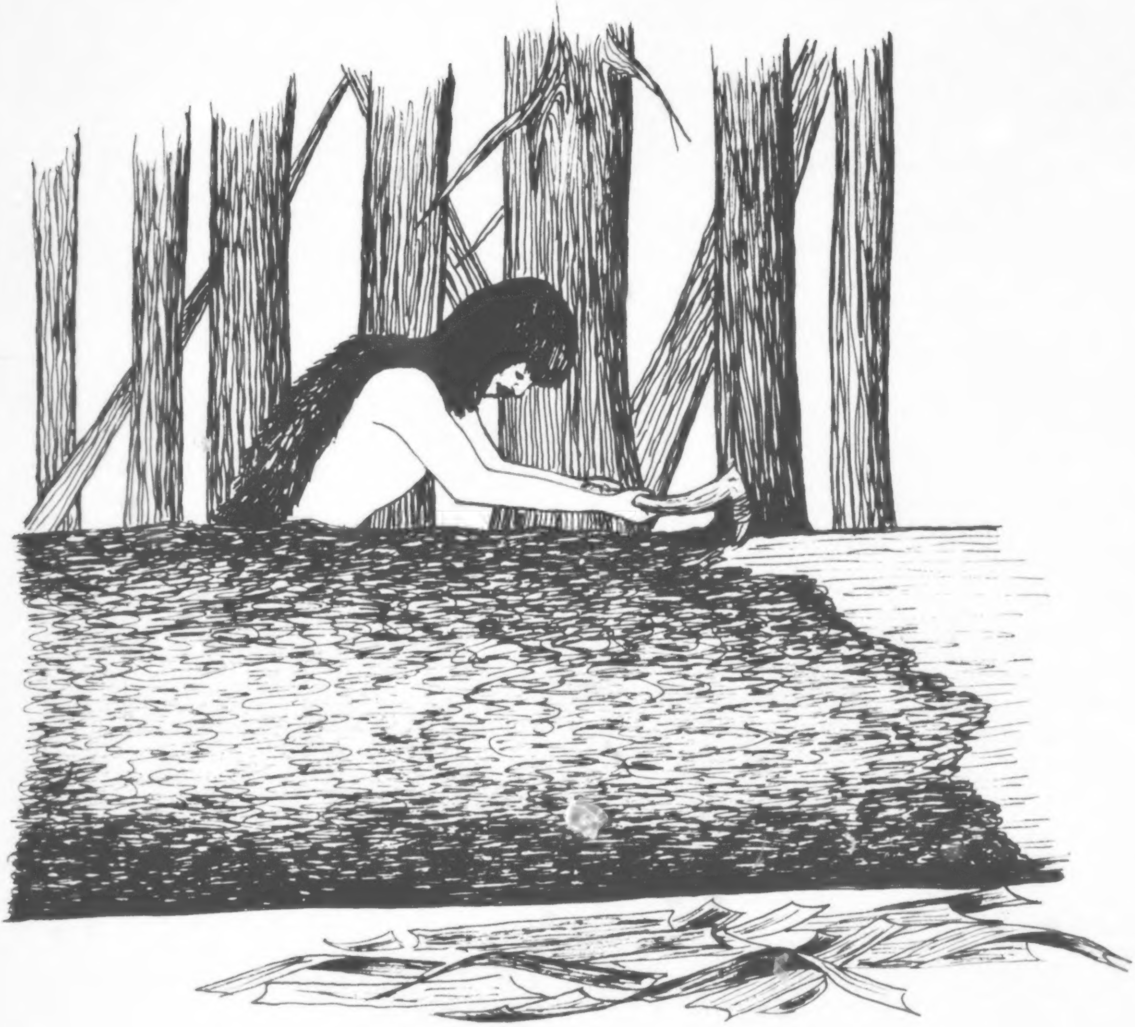


Now you can start work on the canoe.

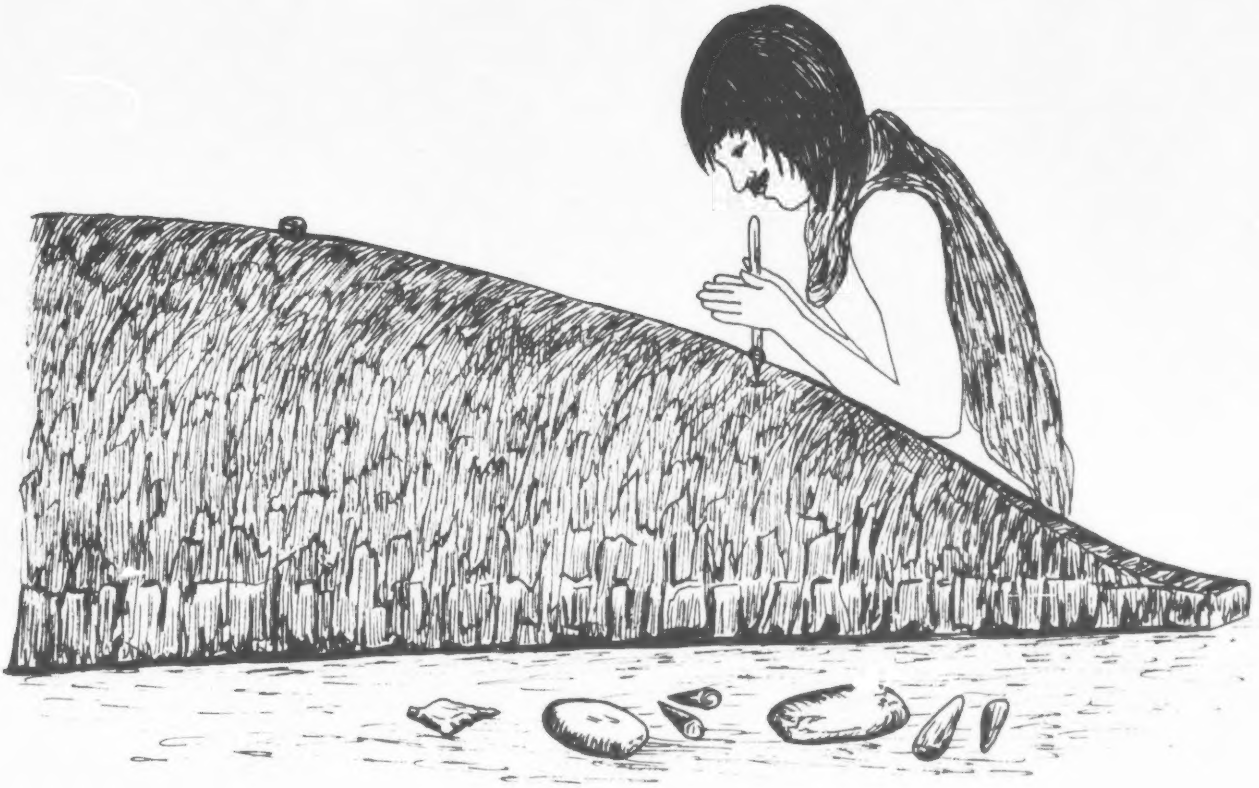
First, find a tall straight red cedar tree without any branches or knotholes in the bottom part of the tree. You will probably have to go deep into the forest to find the right tree.



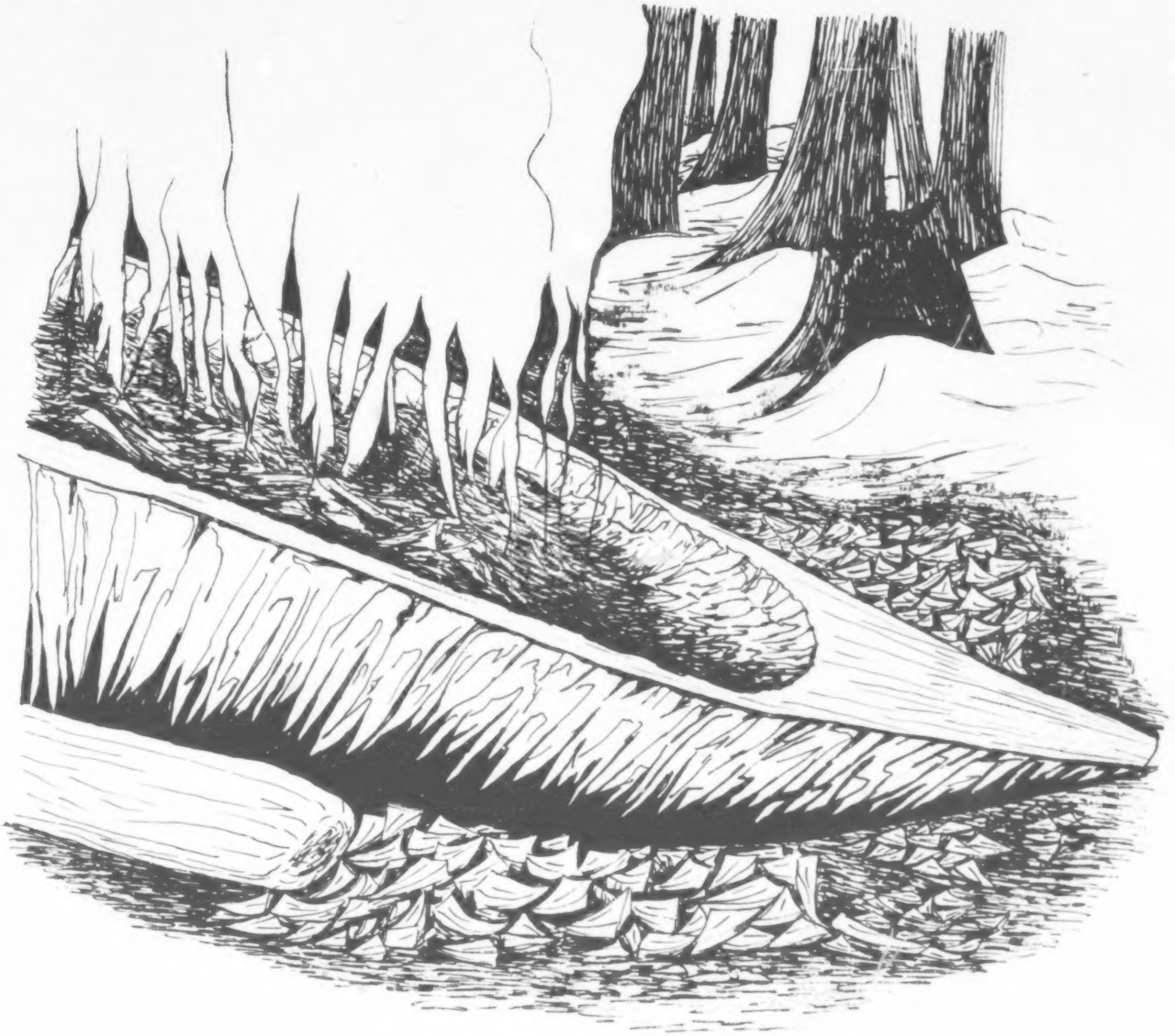
Then chop a hole in the windward side of the tree, and build a fire in that hole. Let the wind blow the fire toward the center of the tree. In a few days, it will burn all the way through the trunk and the tree will fall down.



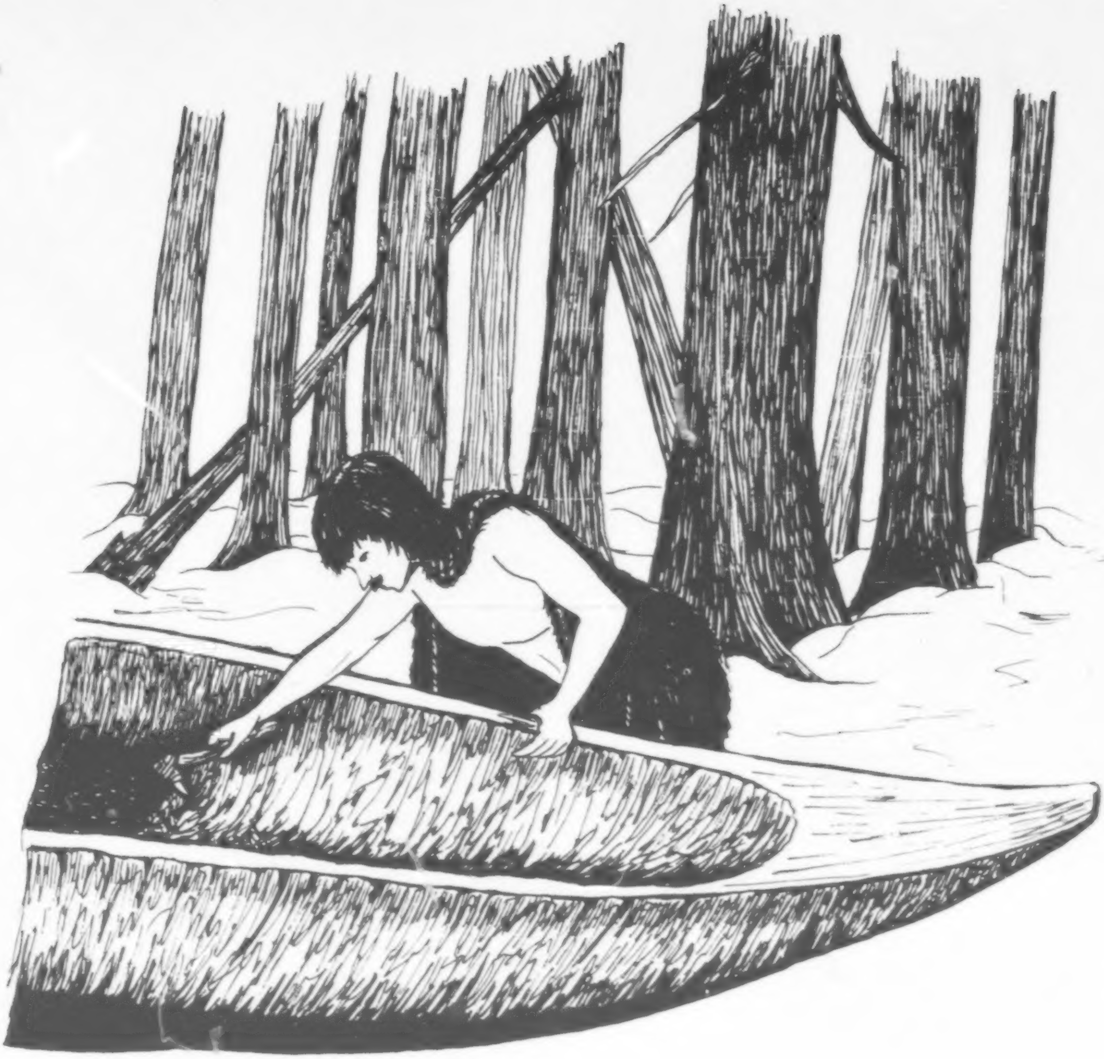
Now trim the bark off the tree and carve the trunk into the correct shape.



When you've got the shape just the way you want it, drill some holes in the trunk. Make them all the same depth and plug the holes with pieces of wood. When you carve out the inside of the canoe, you will know to stop when you come to the plugs. In this way, the canoe will be the same thickness all over its hull.

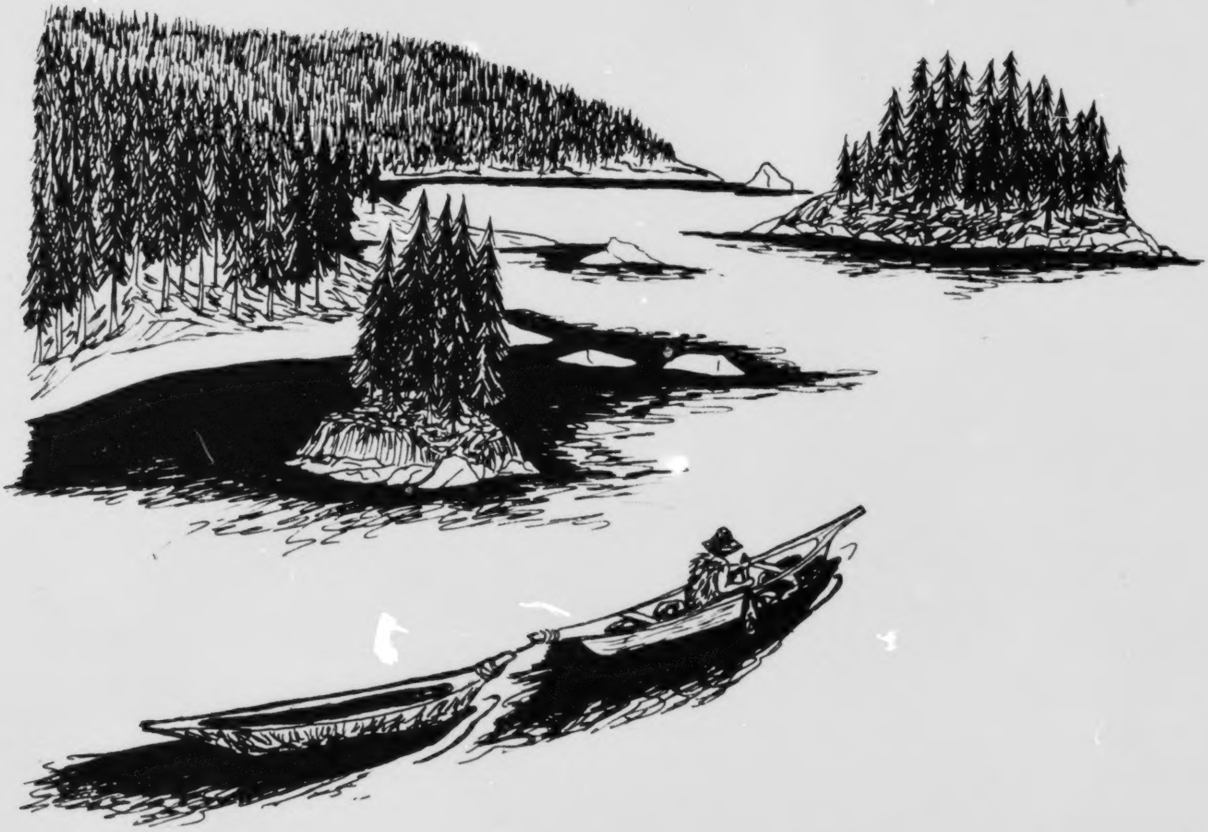


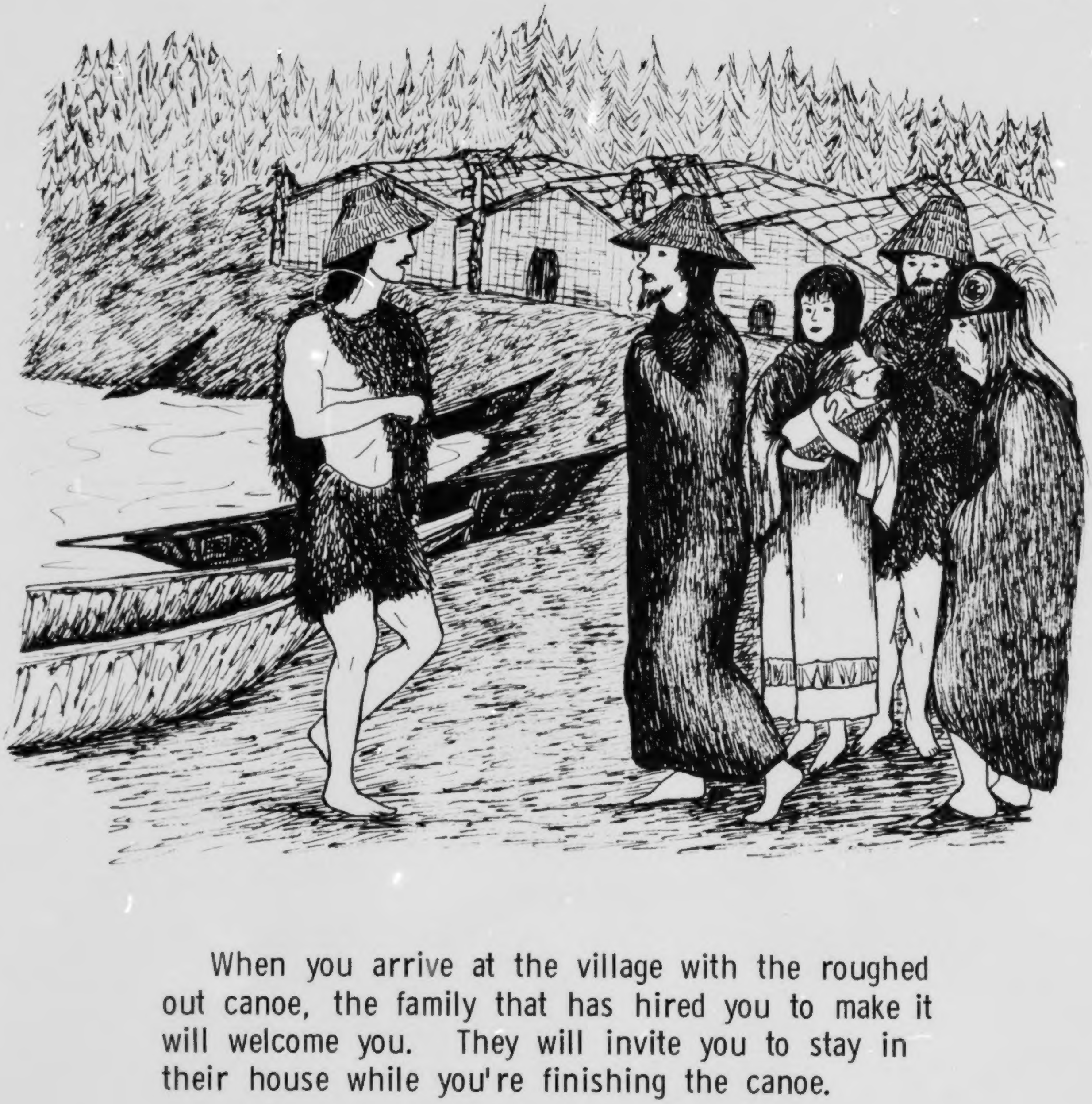
Turn the canoe right side up. With a tool called an adze, carve a little wood out of the middle. Then build another fire, this time to burn out the inside of the log. But watch it carefully -- you don't want the fire to burn all the way through!



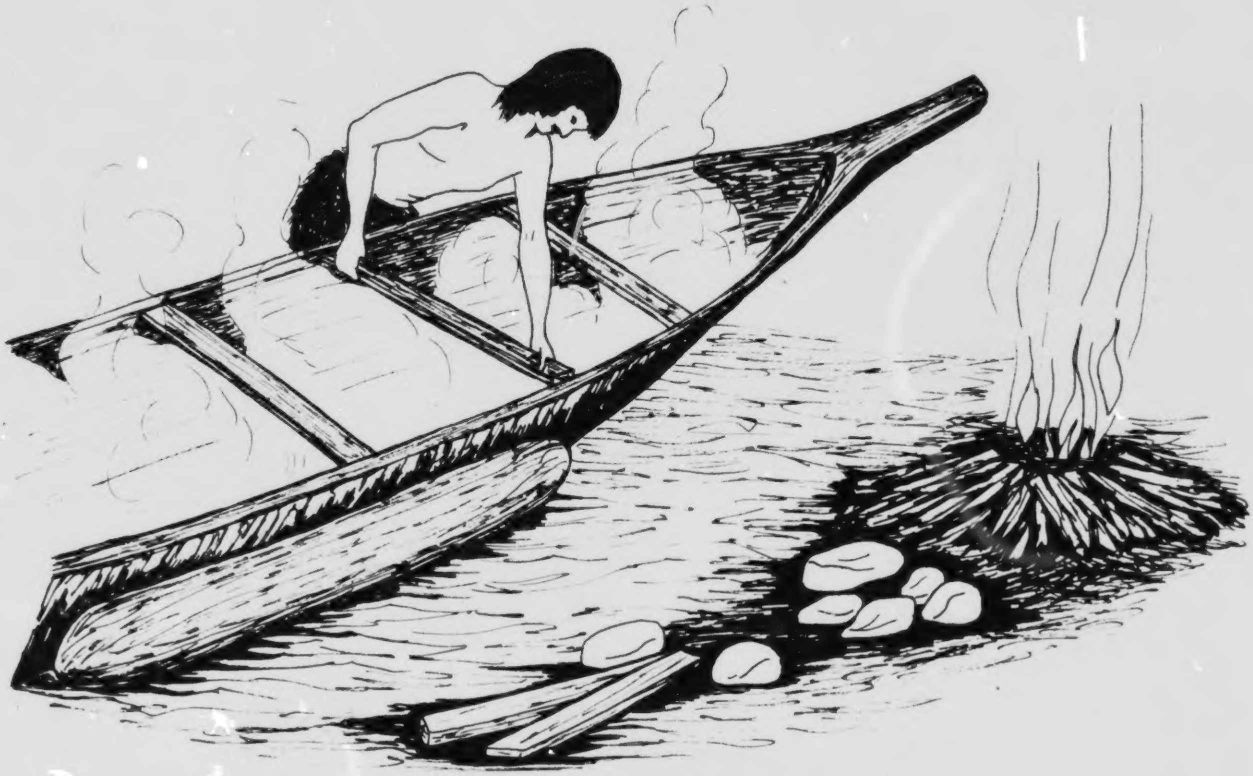
When a bit of the inside has burned away, put the fire out and continue on the inside of the canoe by carving carefully with your adze. Watch for the little wooden plugs you put in the sides, and don't carve any deeper when you come to them.

By now, the log should be light enough so that you can float it down a stream, into the ocean, and along the coast to the village. You will be glad to leave the forest where the snow has been deep and wet, and you have had to sleep in a skin tent. It will be good to stay in a warm house in the village!





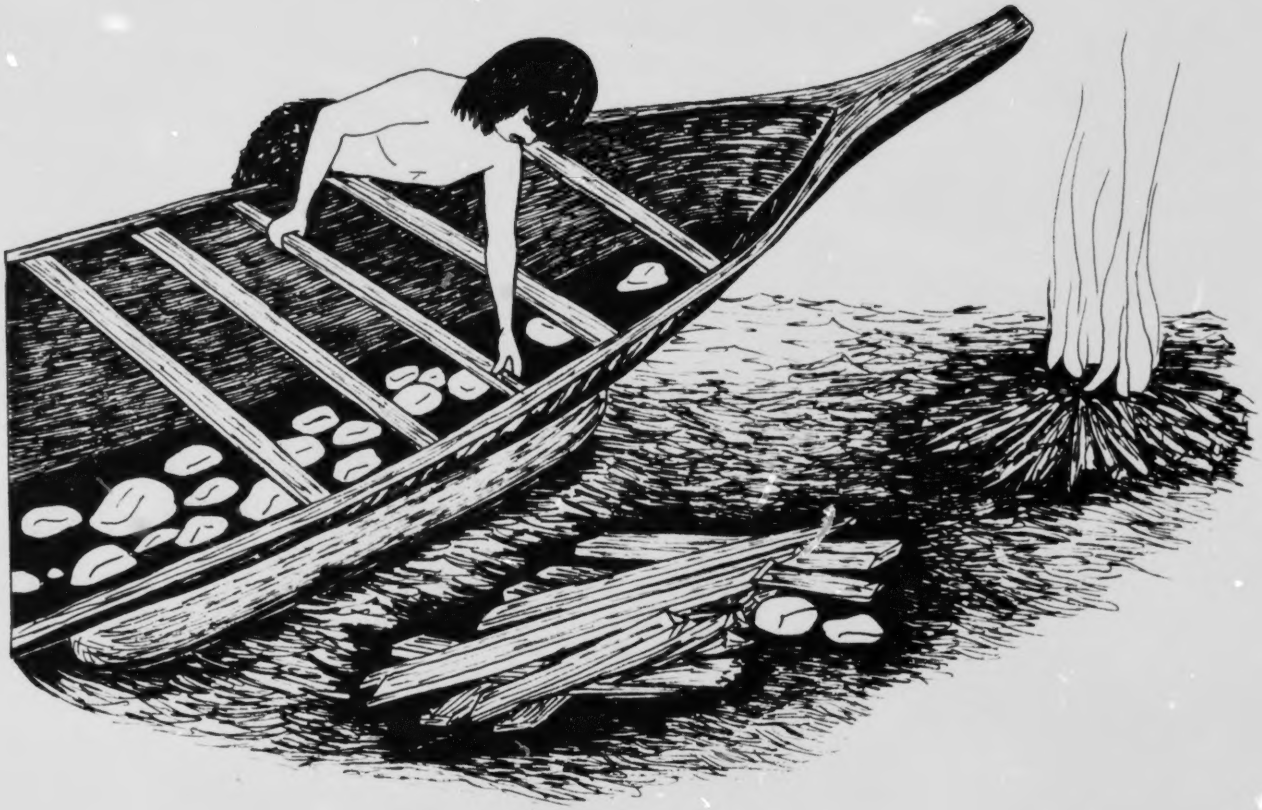
When you arrive at the village with the roughed out canoe, the family that has hired you to make it will welcome you. They will invite you to stay in their house while you're finishing the canoe.



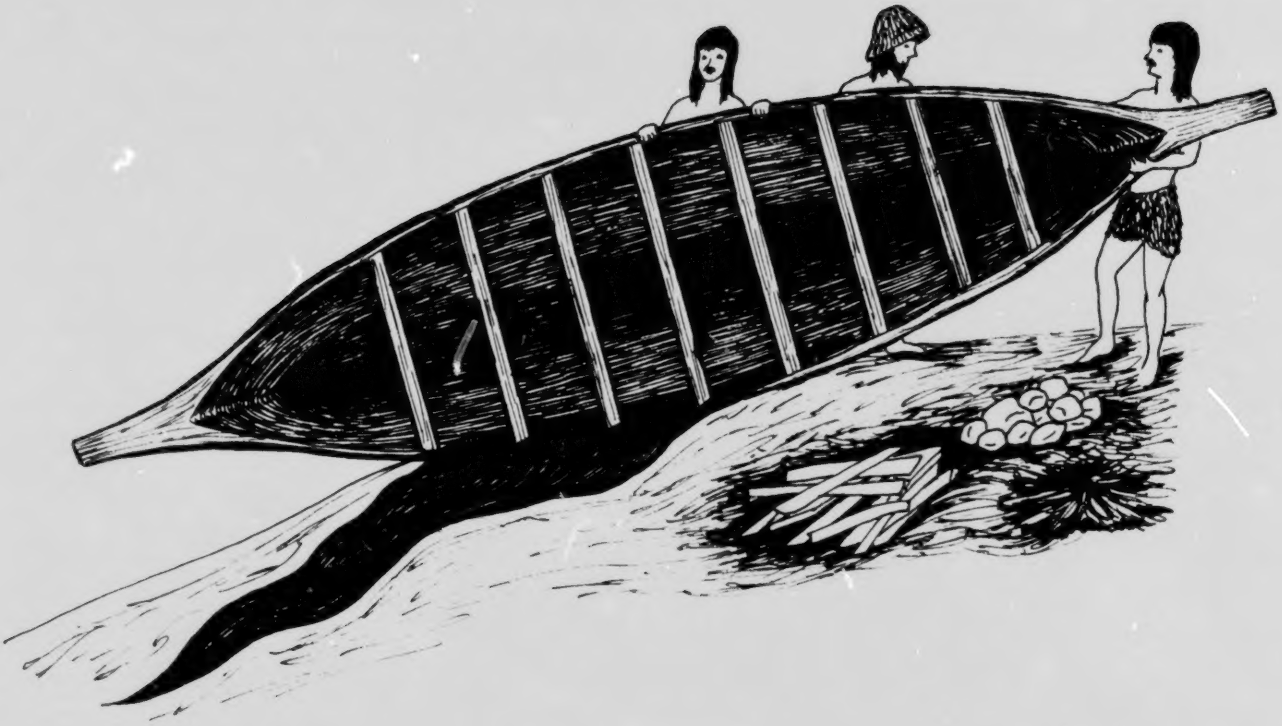
You'll have to finish carving out the inside until it is smooth and even. Then you'll have to spread the sides out.

To do this, fill the boat with water. Heat some stones in a fire and when they are red hot, pick them up with wooden tongs and put them in the boat. When you get enough hot rocks in the water, it will begin to boil. When the rocks cool off in the water, remove them with the tongs and put them back on the fire to heat up again.

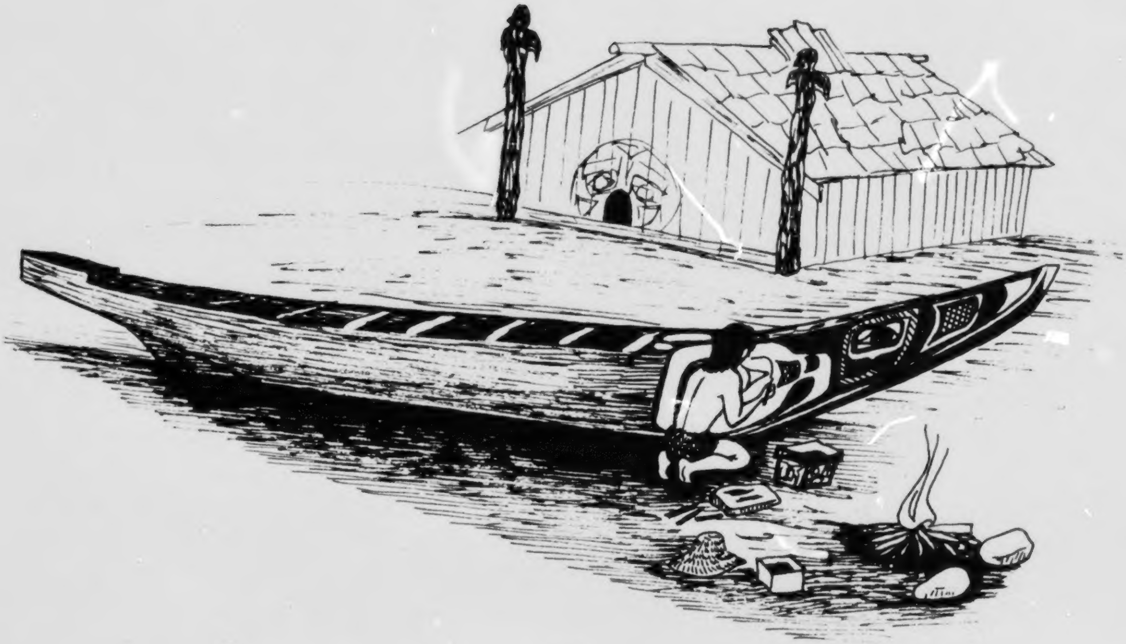
Keep the water boiling. After a while, the wood will become soft. You can ease it outward, very carefully. Put sticks of wood across the boat to hold the sides out.



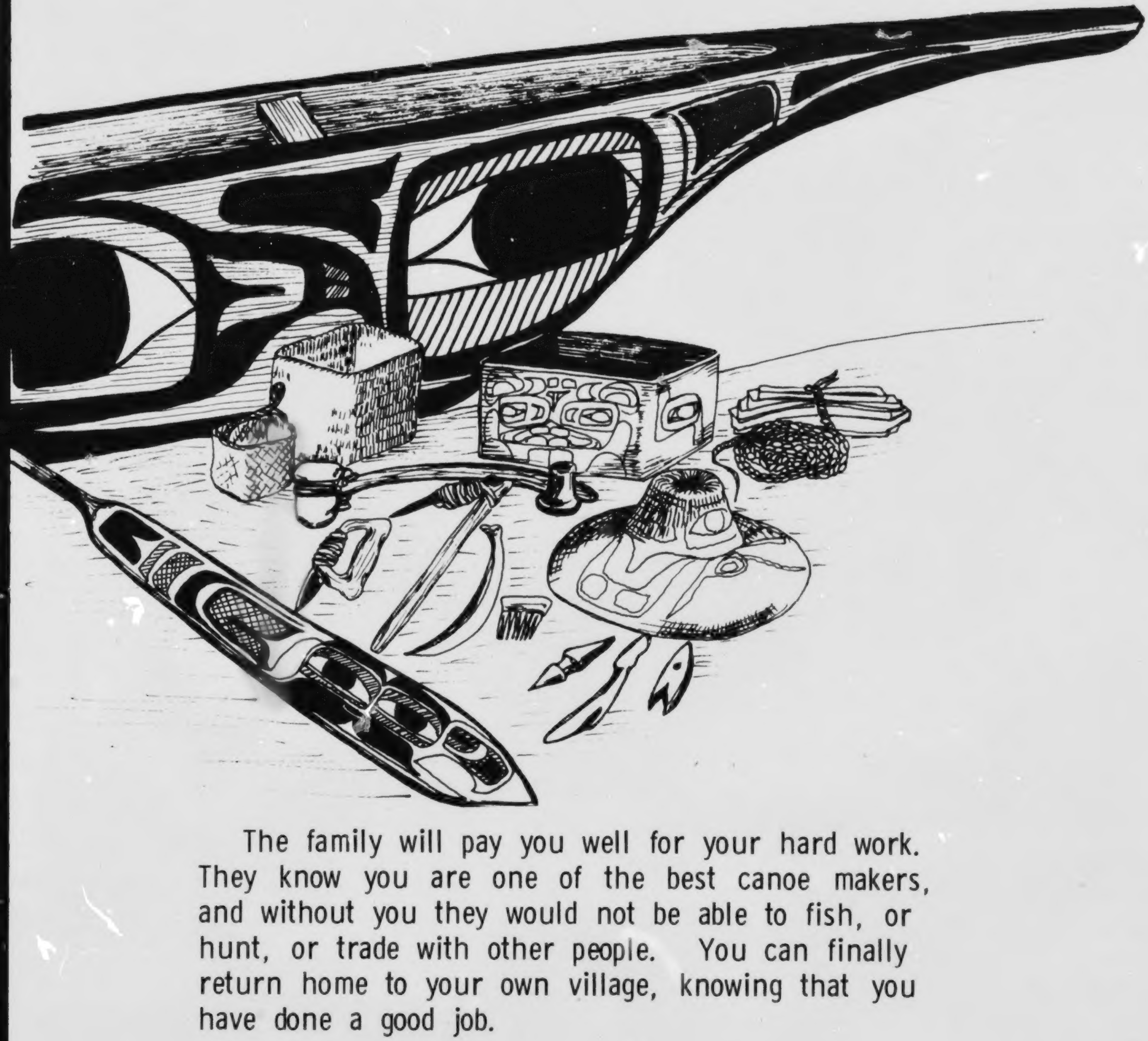
As the wood becomes softer, you can take the sticks out and put longer ones in their place, so that the sides are spread even farther apart.



When the canoe is the shape you want, tip it over and pour the water out and let it dry. Add pieces of wood at the bow and stern. These will repel high waves and keep your boat from swamping in rough seas.



Then rub the canoe all over with the rough skin of the dogfish to smooth the surface. Paint one of family's clan crests on the canoe if they want -- and you're finished!



The family will pay you well for your hard work. They know you are one of the best canoe makers, and without you they would not be able to fish, or hunt, or trade with other people. You can finally return home to your own village, knowing that you have done a good job.

THE TLINGIT WAY: HOW TO TREAT SALMON

WRITTEN BY:
PATRICIA H. PARTNOW

ILLUSTRATED BY:
JEANETTE BAILEY

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MARCH 1975

THE TLINGIT WAY: HOW TO TREAT SALMON

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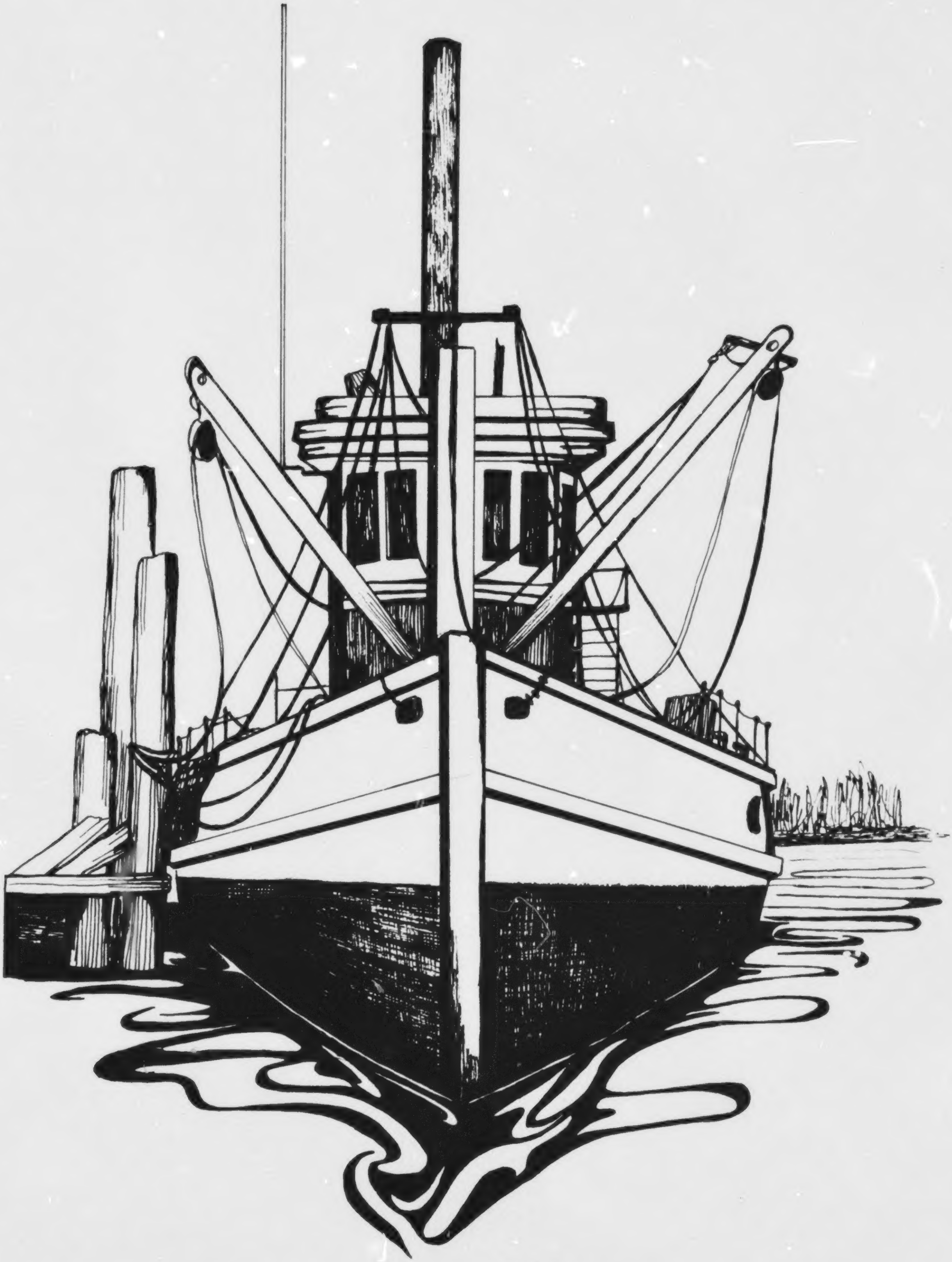
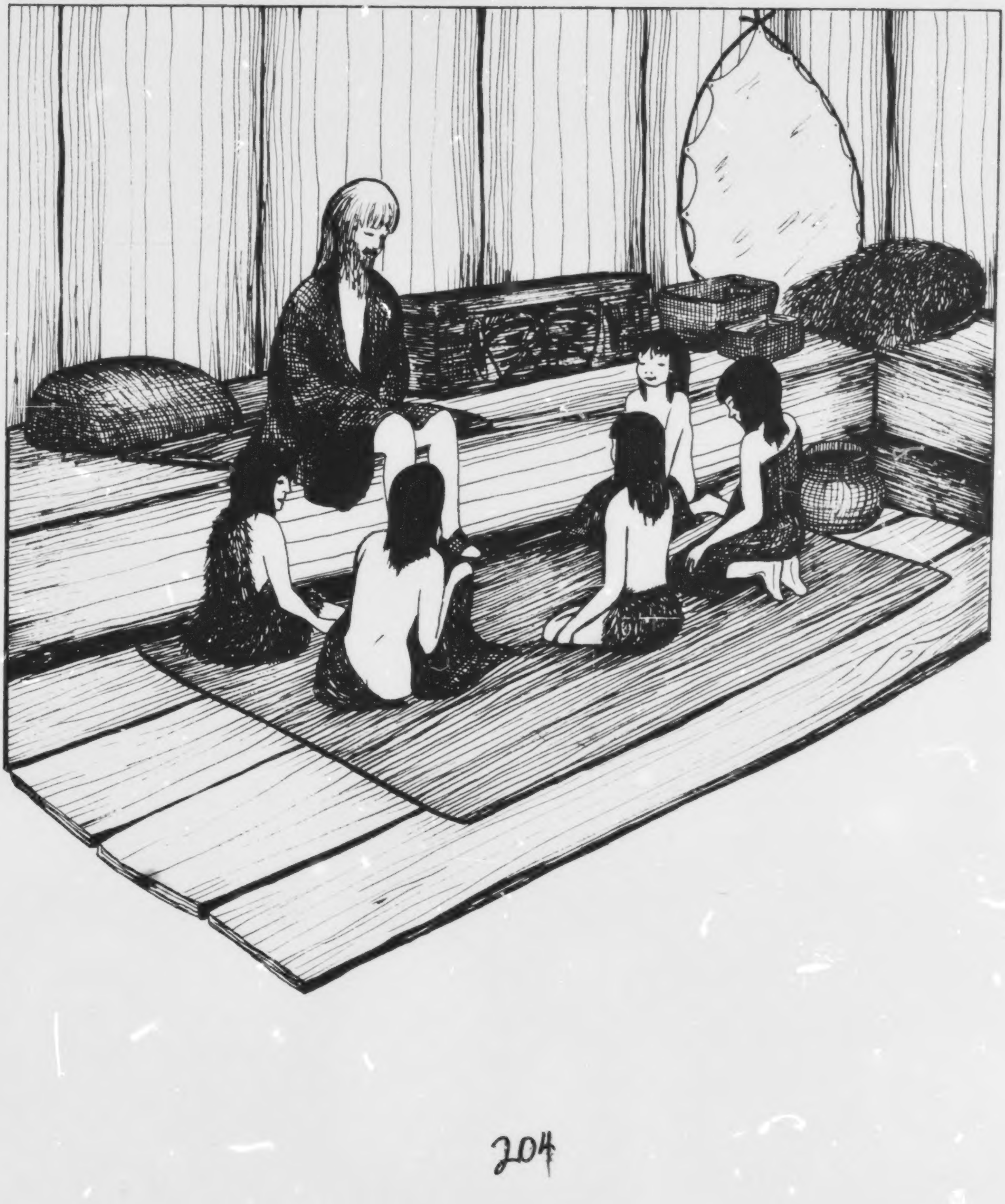


THE TLINGIT WAY: HOW TO TREAT SALMON

Most Alaskans fish for salmon now and then, and most people like to eat it. But in the old days, the Tlingits used to fish for salmon all summer long and into the fall, and they caught enough to last them through the winter. They ate salmon for almost every meal.

Since salmon were so important to the Tlingits, the people wanted to make sure they would catch enough in the summer and fall to last them through the year. They felt that it was not enough to have good aim with a salmon harpoon, or to be able to build a salmon trap just the right size and strength to hold salmon. They thought those skills were important, but they felt that skills alone would not catch salmon. They believed that salmon allowed themselves to be caught only if they wanted to be caught - - so the really good fisherman was the person who knew how to treat fish well and keep good will between human beings and salmon. Most important, a good fisherman understood that salmon must not be insulted or angered - - for if the salmon were insulted, they would never return to the streams where they were born, and the people would starve.



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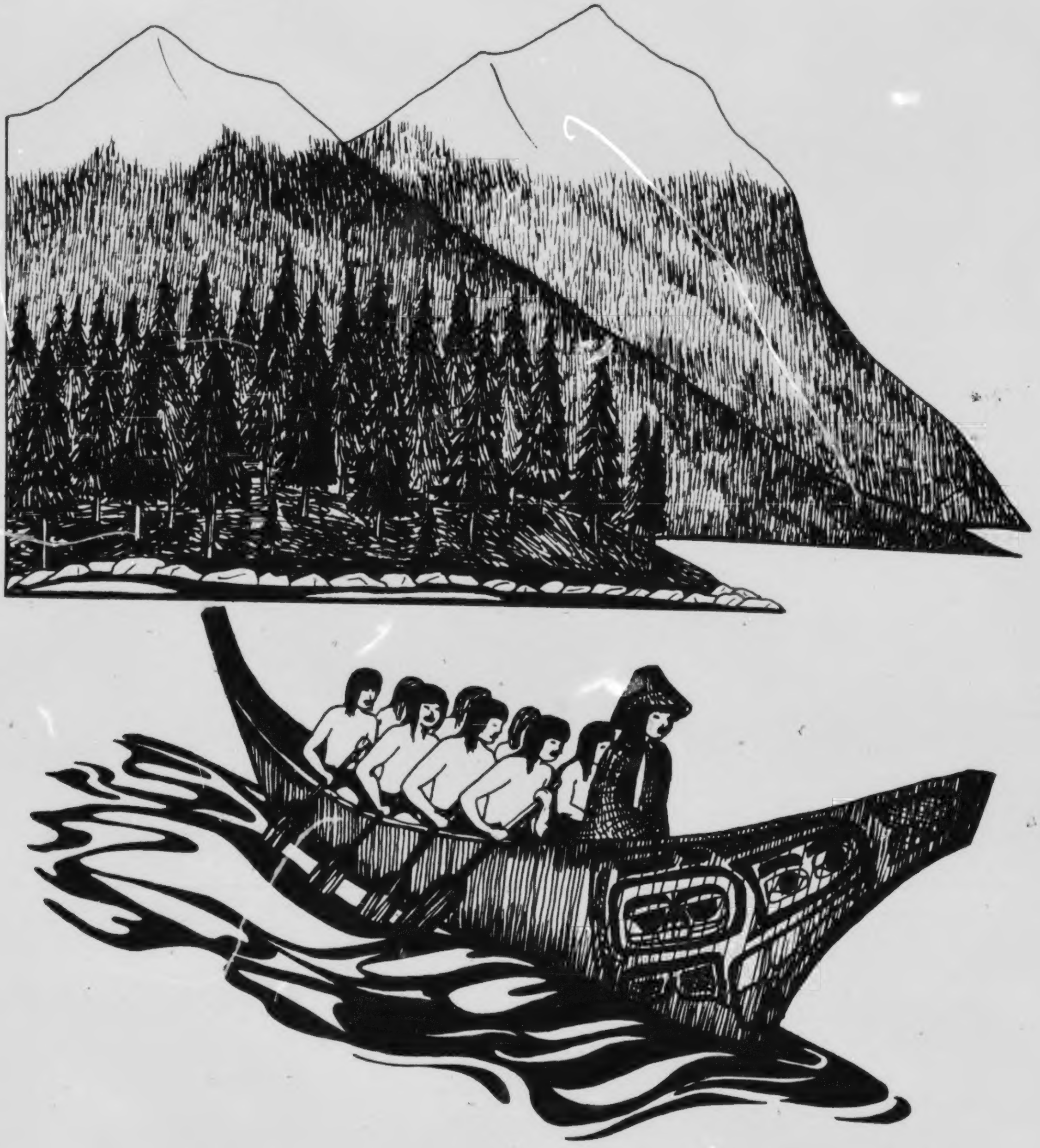
This book tells some of the special ways the Tlingits treated salmon, and some of the ways they knew to avoid insulting the salmon. These were things that all children had to learn when they were growing up. The children learned by watching and listening to their parents and uncles and aunts and grandparents, and they remembered everything that these relatives told them. They had to -- it was a matter of life and death! Then, when the children grew up, they passed on all these rules, and many more, to their own children.



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This is the way it used to be:

In the summer, all the clans headed for fish camp, each clan going to the fishing grounds and stream that it owned. A clan often owned more than one good salmon stream, so the members of the clan would split up. Some men took their families to one stream, others took their families to another stream.

Once a group of clansmen and their families arrived at fish camp and had set up tents and arranged their belongings, they helped each other build salmon traps and weirs and put up nets across the openings of streams. Then they all fished together, but each man kept the fish he caught for his own family. And each woman cleaned and dried the fish her husband caught for their family.

That is the way it used to be: the family needed the man to catch the fish; and it needed the woman to prepare the fish.

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CATCHING SALMON

In the old days, only the men caught salmon. Women were not allowed to come close to the water when salmon were running. This was one way people showed respect for salmon.

The men knew lots of different ways to catch salmon. Here are some of them:

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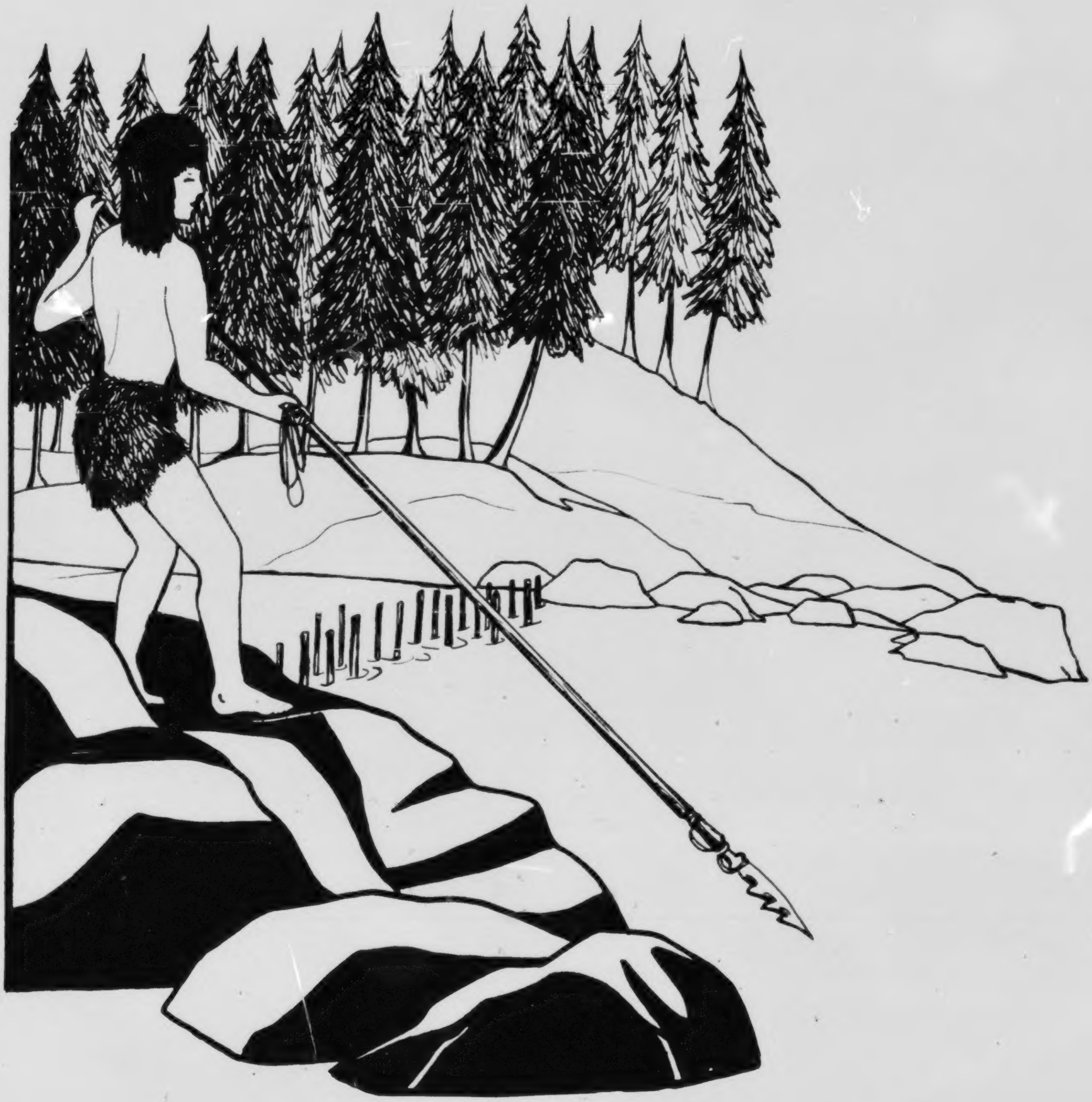

If the men were fishing in a clear stream or river, they might build a barricade of sticks (called a weir) across the stream to keep the salmon from swimming upstream. They stood on the banks of the river and threw a long spear called a harpoon to catch the salmon.

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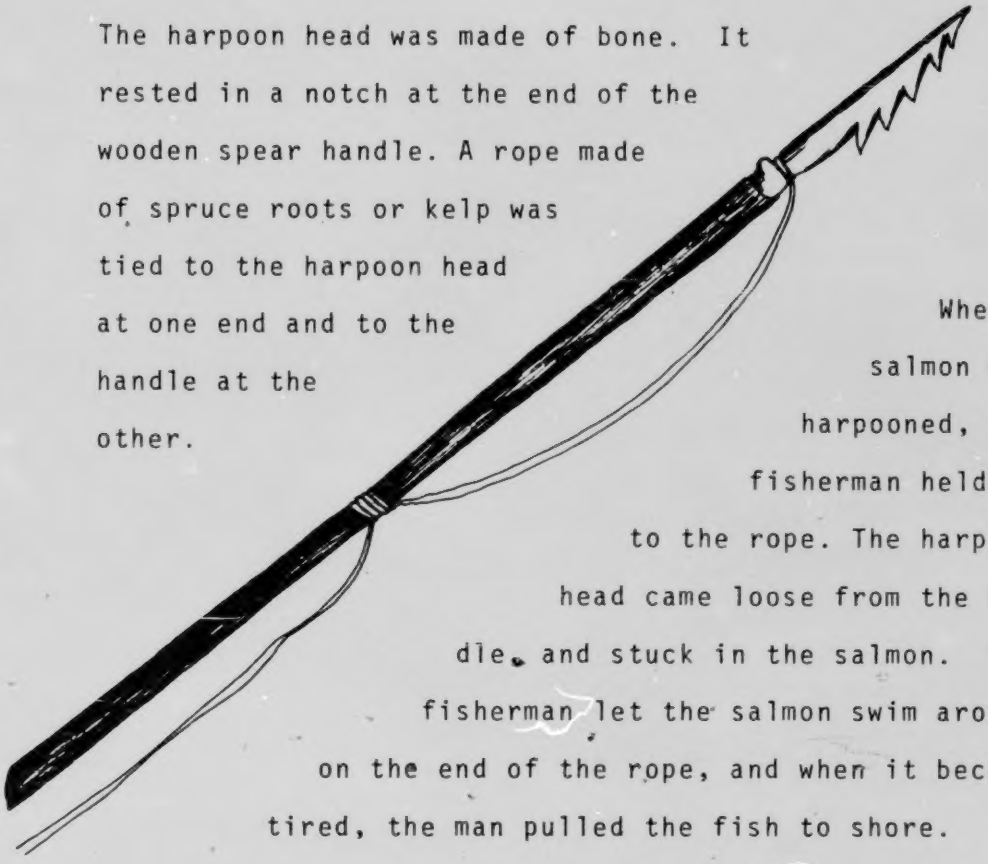
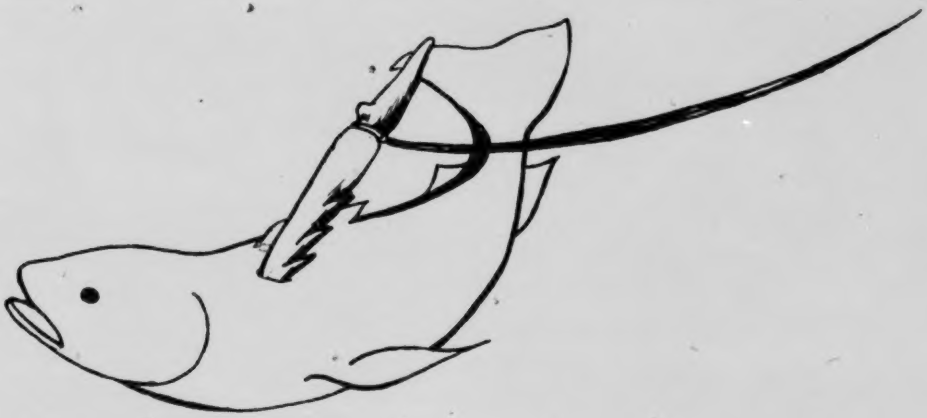
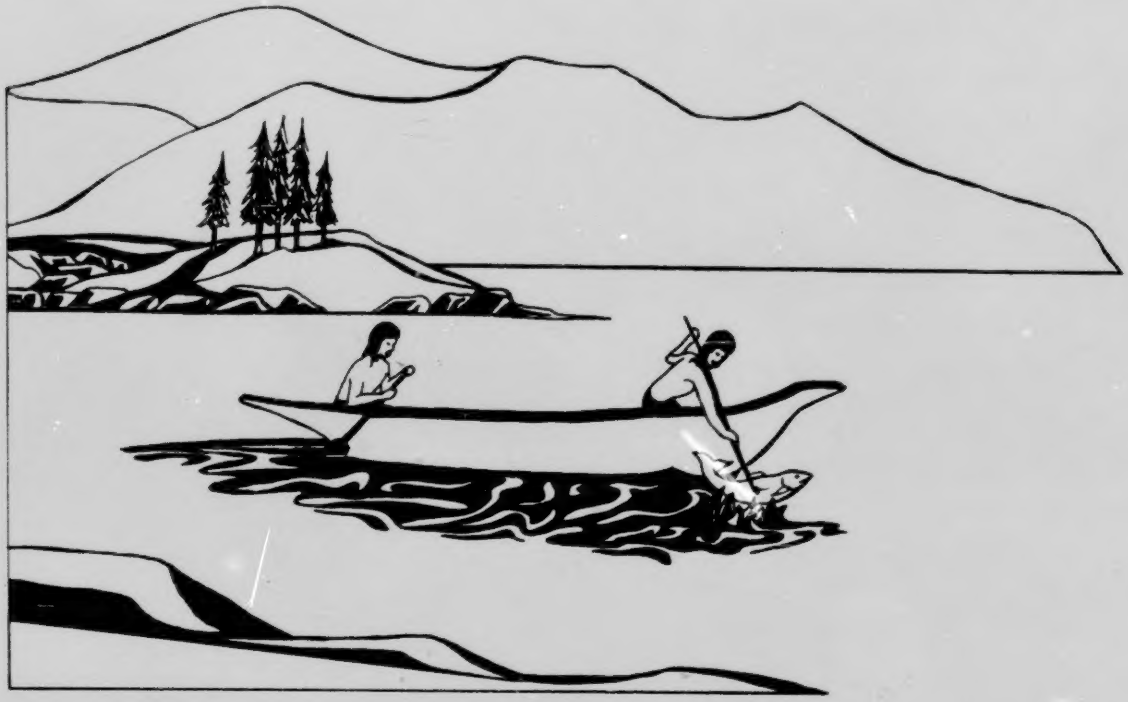
The harpoon head was made of bone. It rested in a notch at the end of the wooden spear handle. A rope made of spruce roots or kelp was tied to the harpoon head at one end and to the handle at the other.

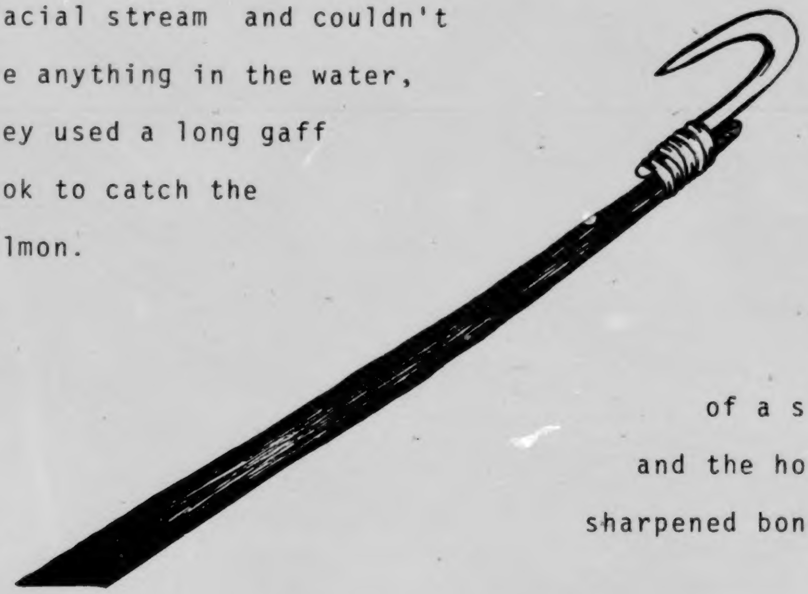
When a salmon was harpooned, the fisherman held on to the rope. The harpoon head came loose from the handle and stuck in the salmon. The fisherman let the salmon swim around on the end of the rope, and when it became tired, the man pulled the fish to shore.



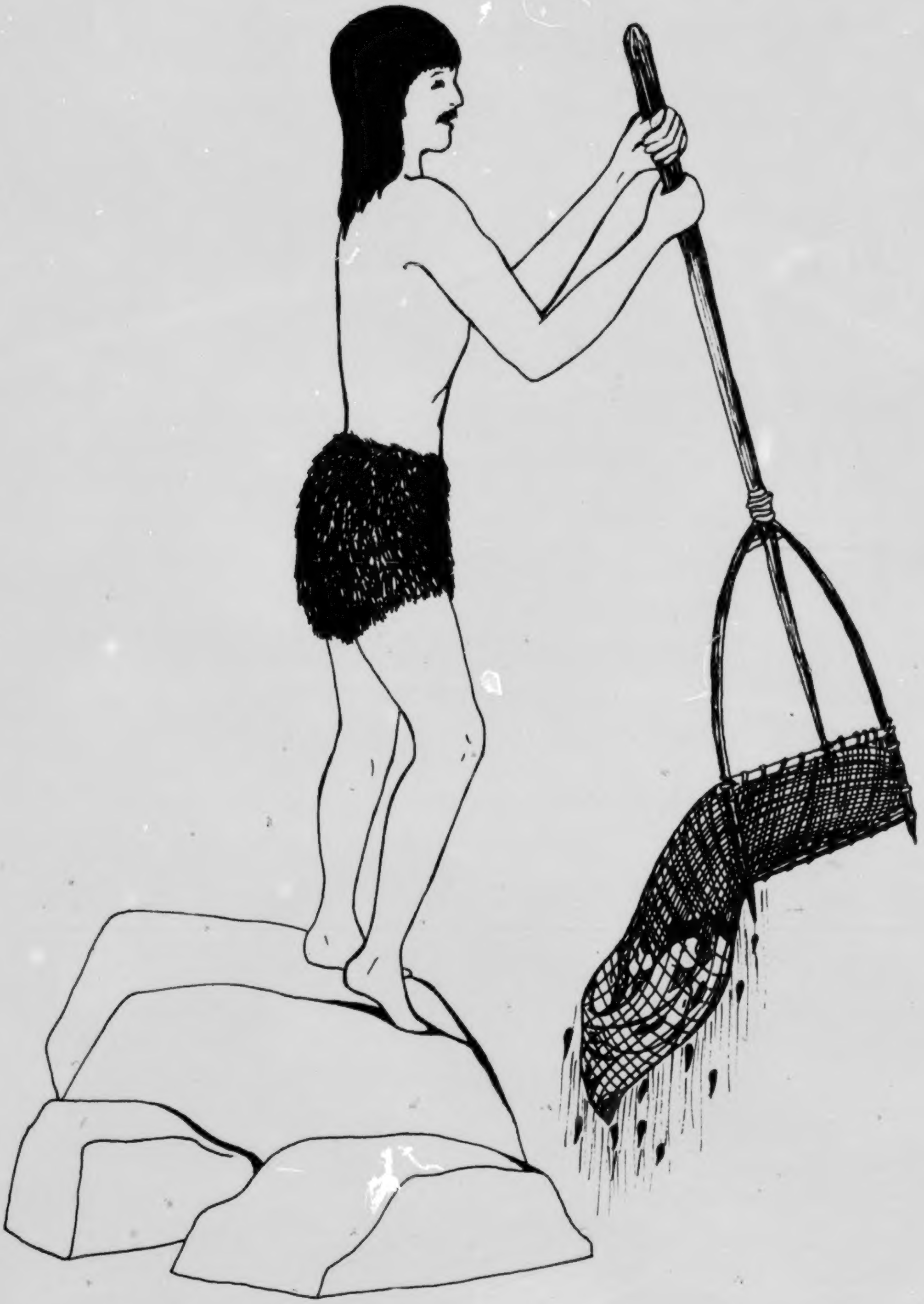




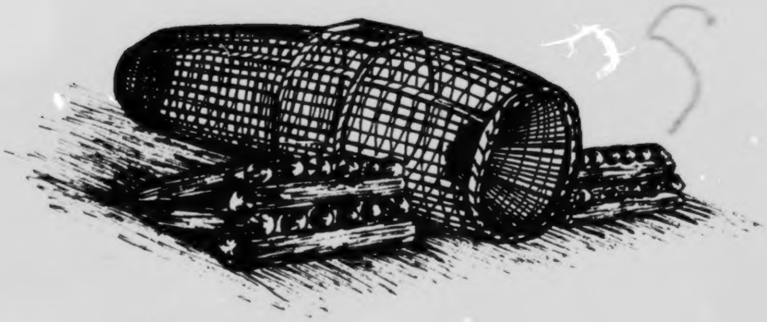
If the men were fishing in a silty glacial stream and couldn't see anything in the water, they used a long gaff hook to catch the salmon.



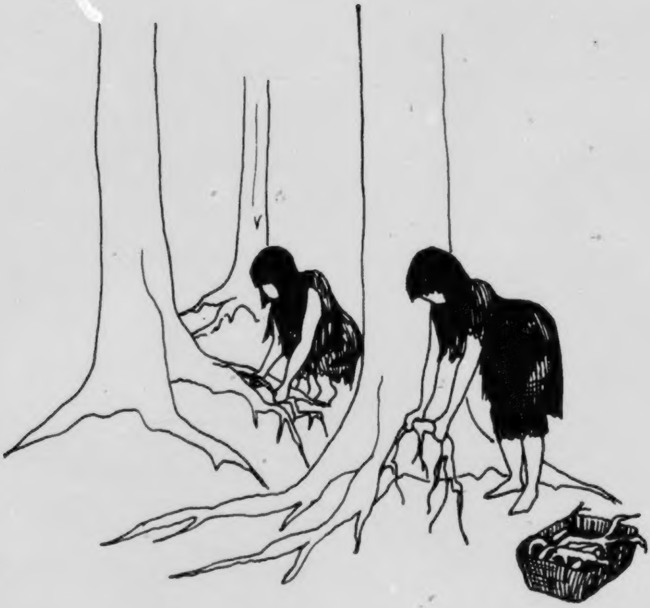
The handle of the gaff hook was made of a straight stick, and the hook was made of sharpened bone.



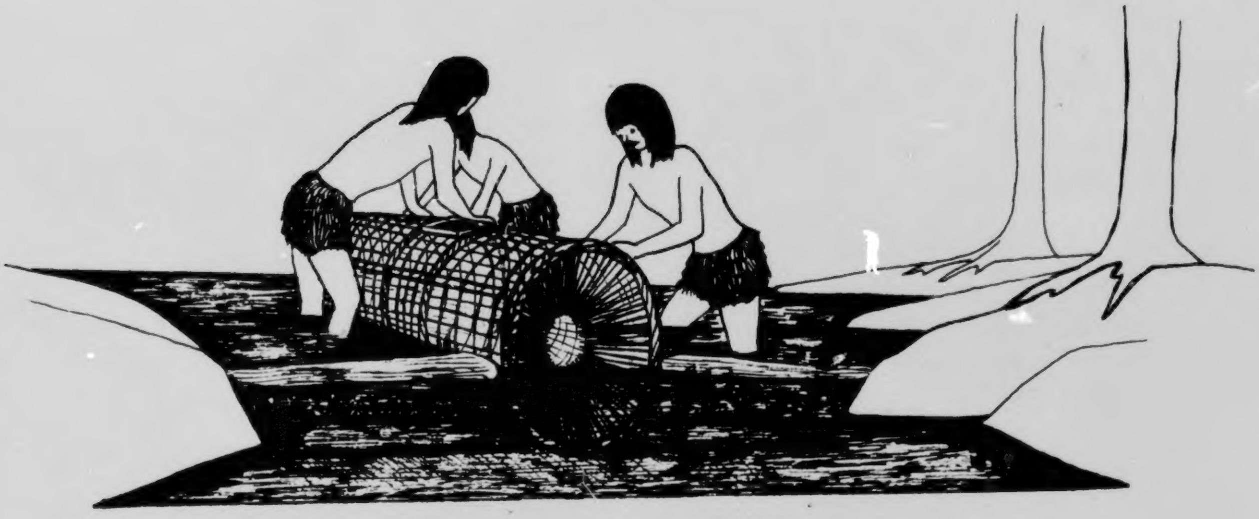
Sometimes, the men used large dipnets for catching salmon.



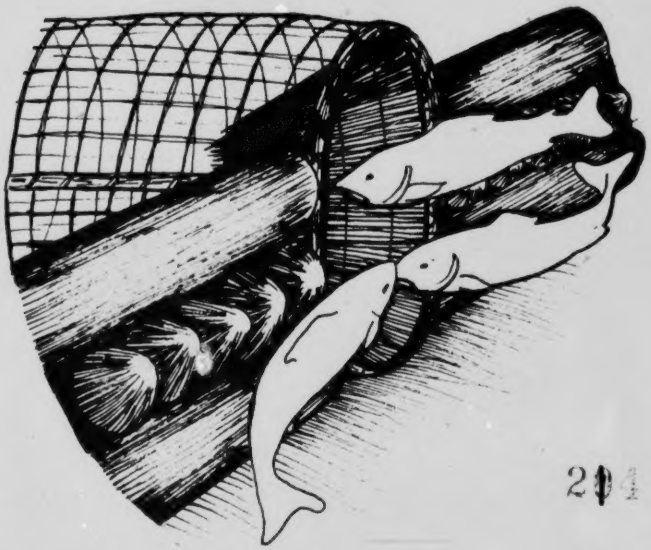
In streams with heavy salmon runs, the fishermen used large fish traps for catching the salmon. They would catch more salmon this way than any other.



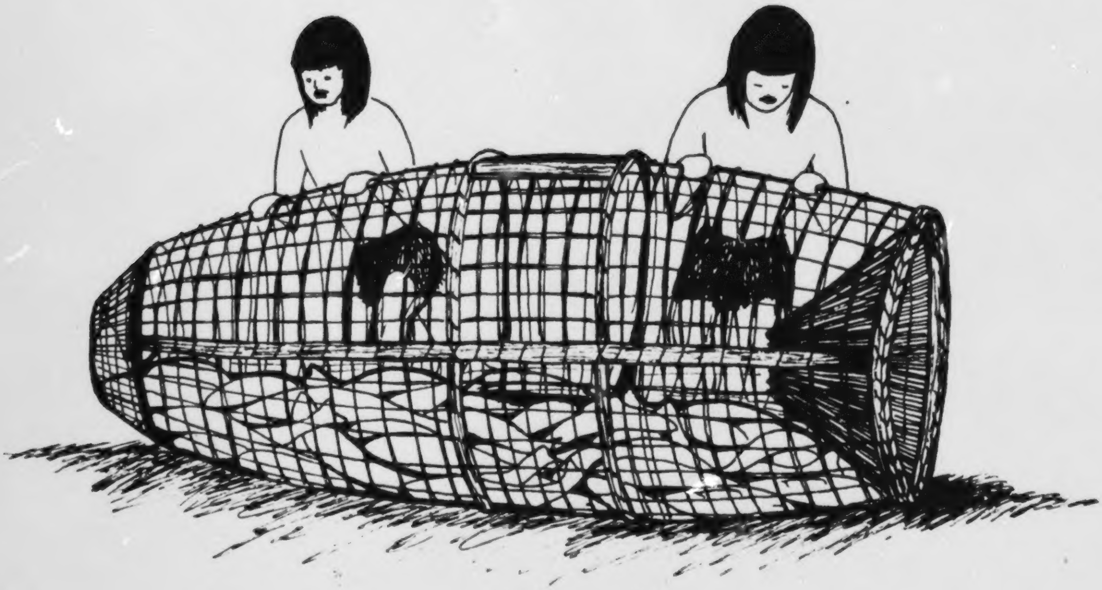
The traps were made of pieces of wood which were lashed together by spruce roots. The men collected the wood, and the women gathered the spruce roots.



The men built the trap. Then they placed it across the stream with the opening facing downstream.



As the salmon swam upstream to their spawning grounds, they were guided to the opening of the trap. They swam into it, but could not find their way out.



When the trap was full, it was hauled out of the water and the salmon were taken to the women to clean.

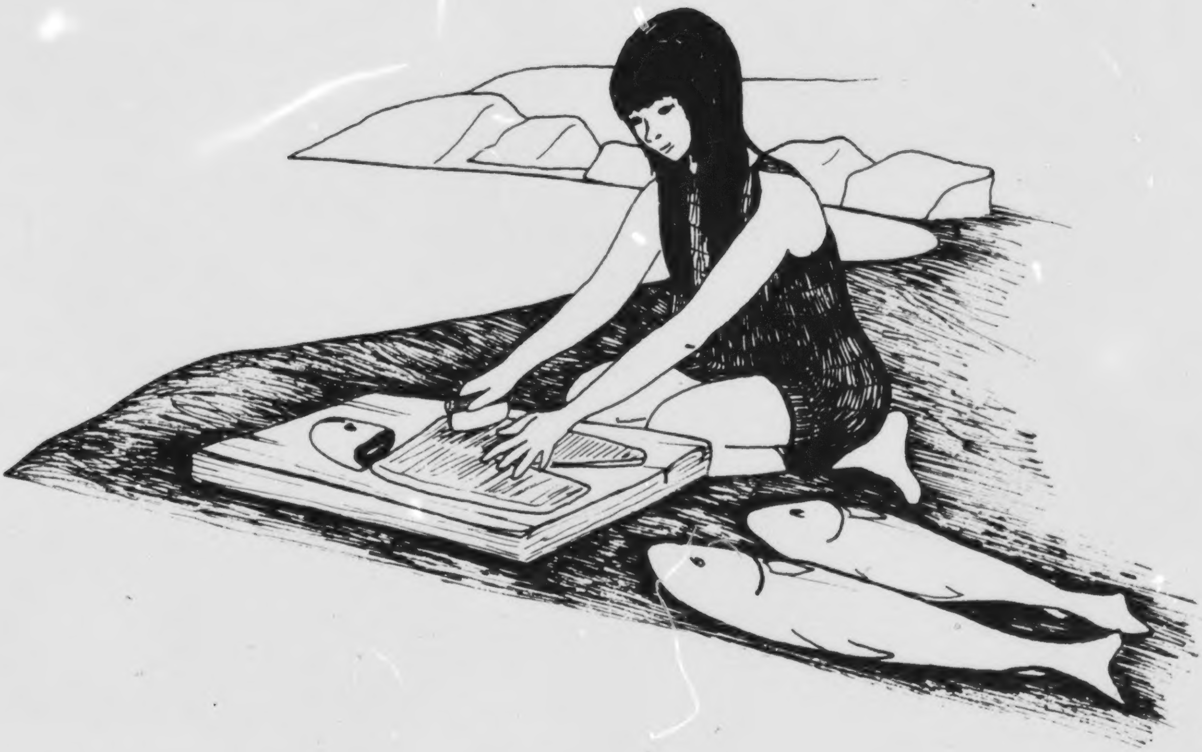
After a man caught a salmon, he sang to it, explaining why he had killed it. The song might say something like this:

"Why did I kill that fish?
I need it to eat.
My family at home is hungry --
I didn't kill it for nothing.
Forgive me."

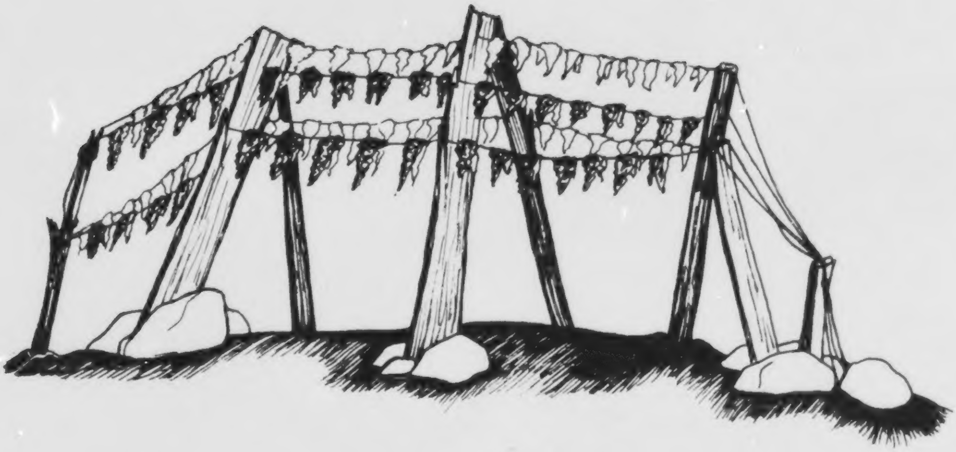
PREPARING SALMON

The women liked to be together when they were cleaning and smoking salmon. They stayed close to the campsite, and talked and laughed as they worked. They had to work quickly to clean the fish before they spoiled. The children helped them -- some helped to clean fish, others helped by babysitting for their younger brothers and sisters.

Each woman had a large cutting board made of cedar or spruce wood for cleaning the fish. She put this on the ground, and put the fish she was going to clean on the board with its head pointed upstream. The fish's head always had to point upstream, for at the head of the stream it would spawn, and its soul would be born again in the body of another fish. The woman herself sat on the ground facing downstream, with her side, not her face, towards the water.

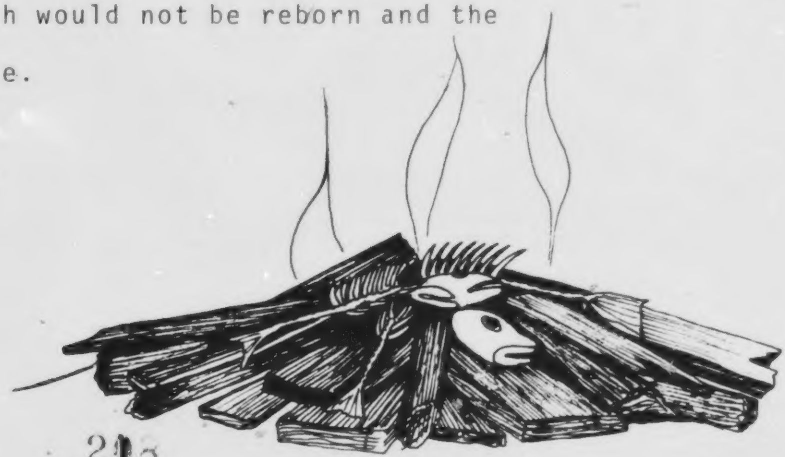


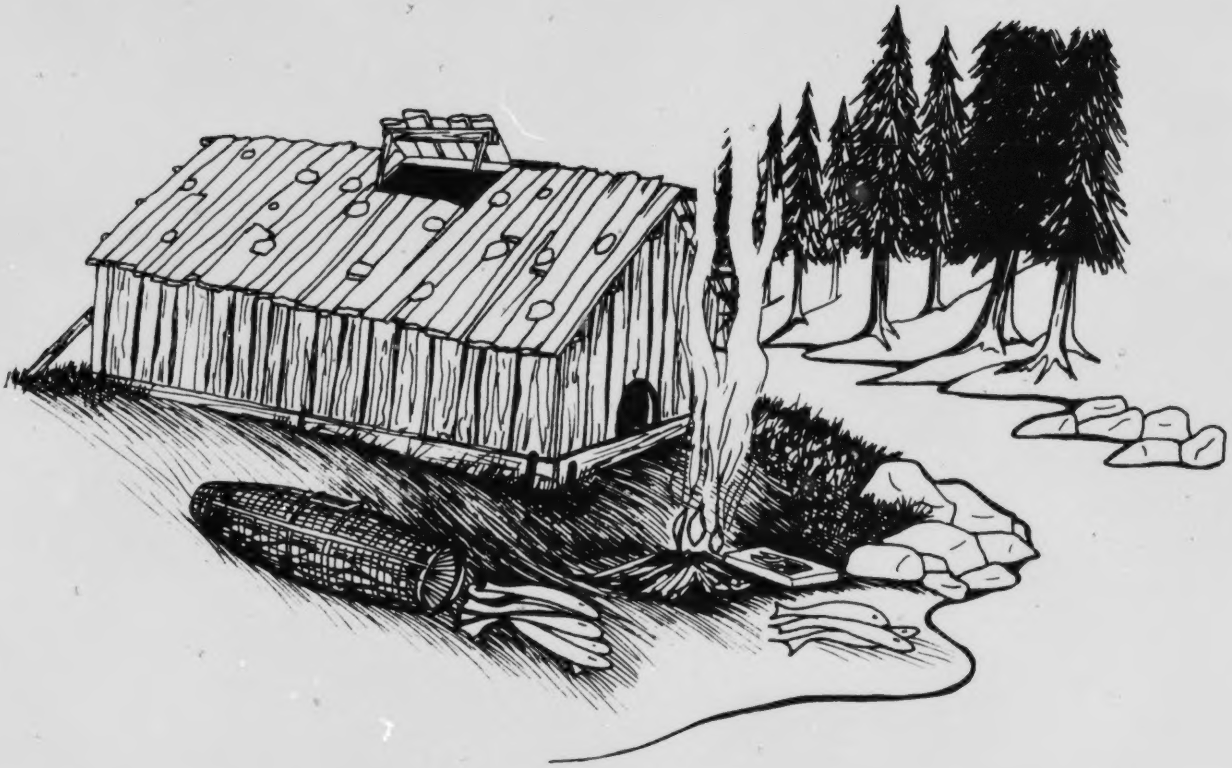
To clean the fish, the woman would cut off its head and make a cut down the fish's belly to clean the guts out. Then she cut the fish almost in two along the backbone and pulled the backbone and ribs out. She cut slits in a special pattern in the meat. Each woman cut her own special design in the fish for her family. That way, she could tell which fish were hers after they were dried along with everyone else's salmon in the big smokehouse.



She saved the fish eggs to dry or smoke.

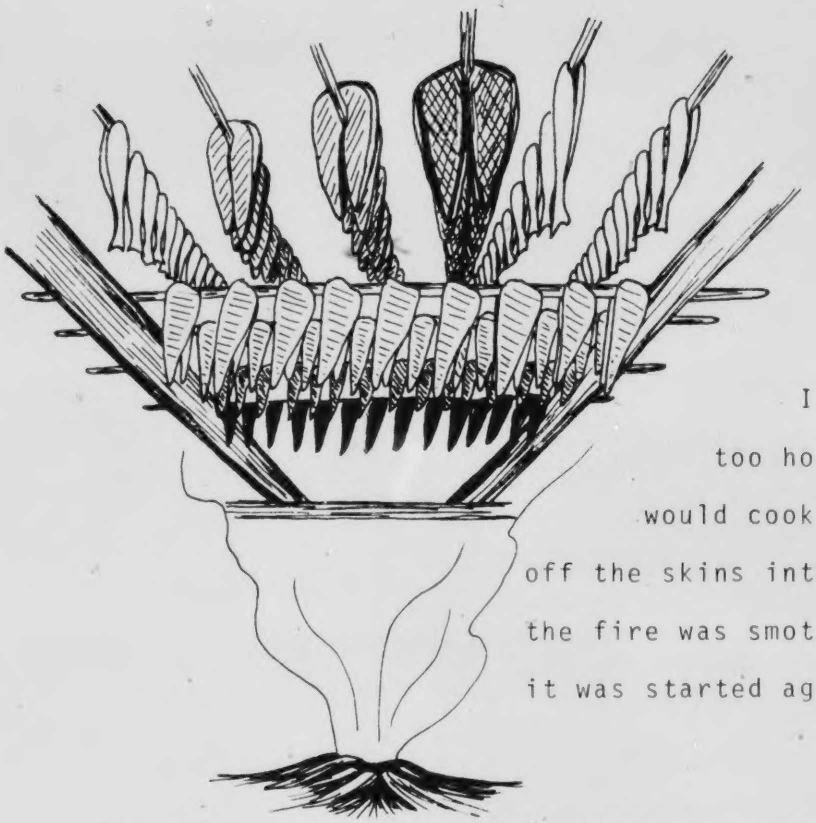
The women were very careful to take care of the bones, head and guts of the salmon. In some parts of Lingít Aanée, the women burned all of the left-over parts of the salmon after they cleaned it. In other areas, they threw them into the stream. This was one of the things which the salmon demanded of human beings. Otherwise, the fish would not be reborn and the people would starve.





There was usually one big smokehouse at summer fish camp. Sometimes people lived in the smokehouse, and other times they lived in tents or small huts and only used the smokehouse for drying fish.

The door of the smokehouse faced the river or stream. Sticks to hold the drying salmon hung across the house, in the same direction as the river. When a woman put her salmon on these sticks, she made sure that the front end of the salmon was heading upstream.

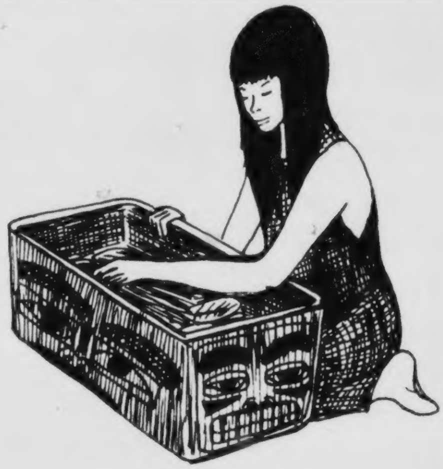


The fire for smoking the fish was made of green spruce and alder wood. It was not allowed to get too hot, because then the fish would cook and the meat would fall off the skins into the fire. Every night the fire was smothered, and every morning it was started again.

The women had to pay close attention to the salmon they were smoking. The fish had to be moved around so they would not spoil, and had to be checked to see if they were drying evenly all the way through.

After about a week the smoking would be finished, and the women would take their fish down from the sticks.

They stacked the dried fish together, packed them all between two boards, and put them in a wooden box. The fish were stored in the box until later in the year when the family was ready to eat them.

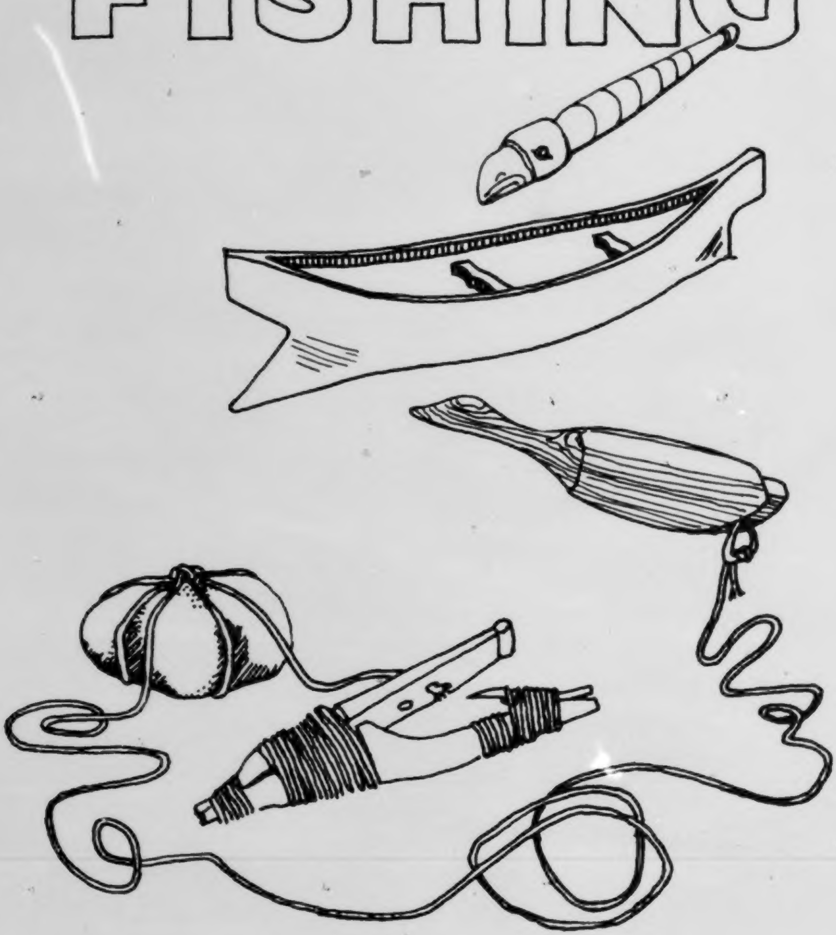


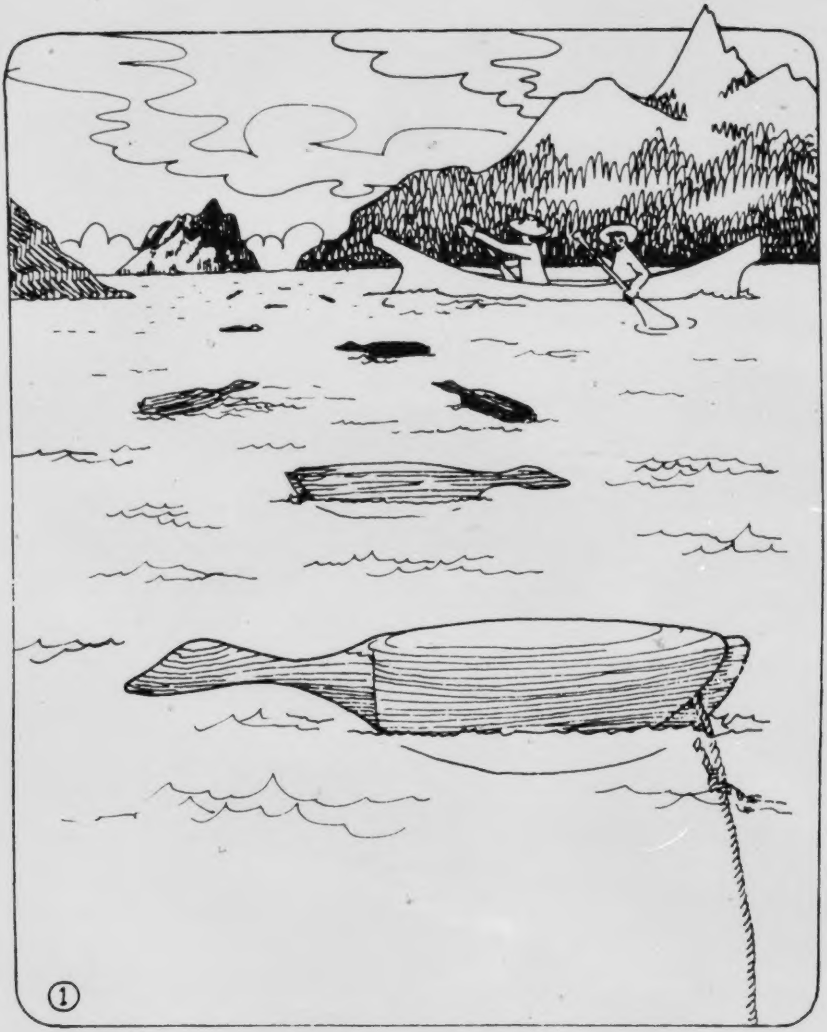
And that's the way it used to be!

THE END

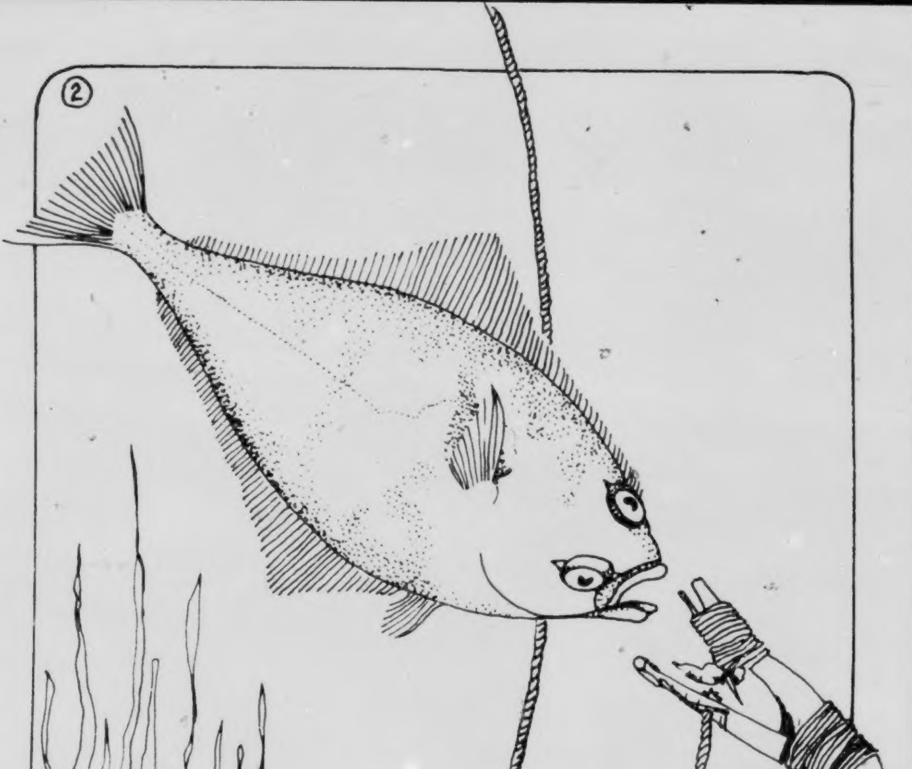
OCT 7 [illegible]

HALIBUT FISHING

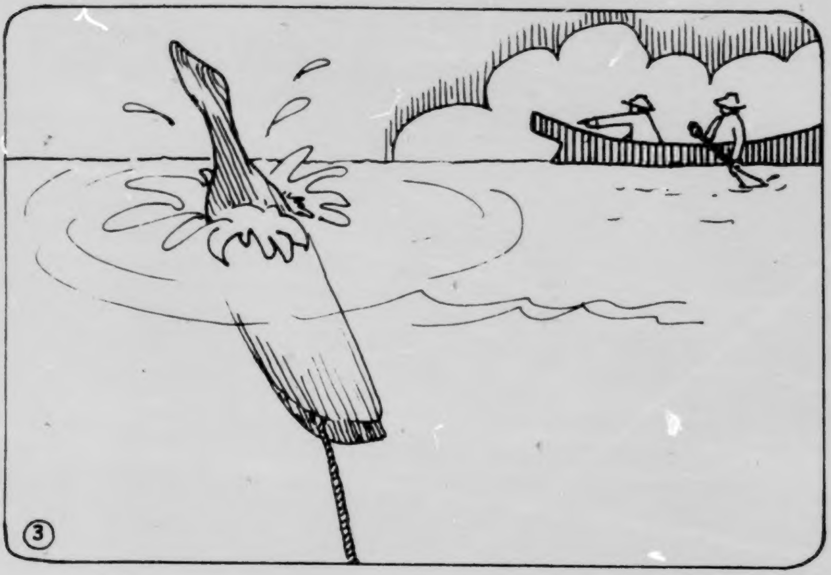




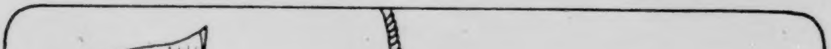
DUTÉ AND HIS BROTHER HAVE SET OUT TEN HALIBUT LINES. EACH LINE IS TIED TO A WOODEN FLOAT WHICH HAS BEEN CARVED IN THE SHAPE OF A WATER BIRD. A PIECE OF FISH OR SQUID IS LASHED TO EACH HOOK FOR BAIT.

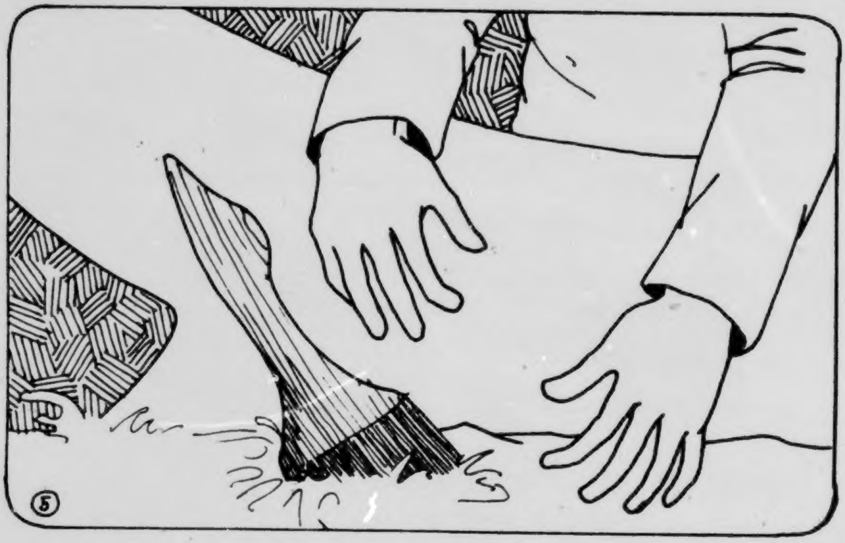


A STONE ANCHORS THE HOOK NEAR
THE BOTTOM WHERE THE HALIBUT FEED.

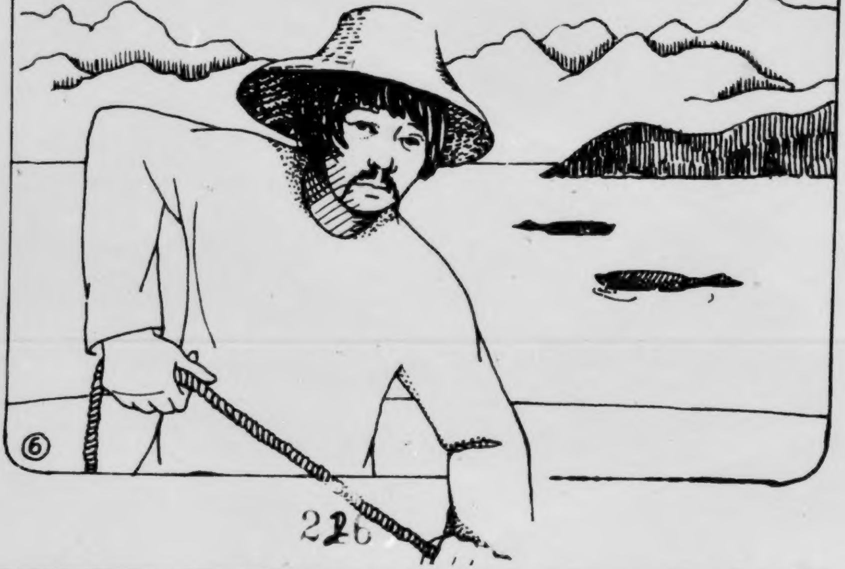


THE FISHERMEN SEE ONE OF THE FLOATS JERK ON THE SURFACE AS A HALIBUT TAKES THE BAIT BELOW.

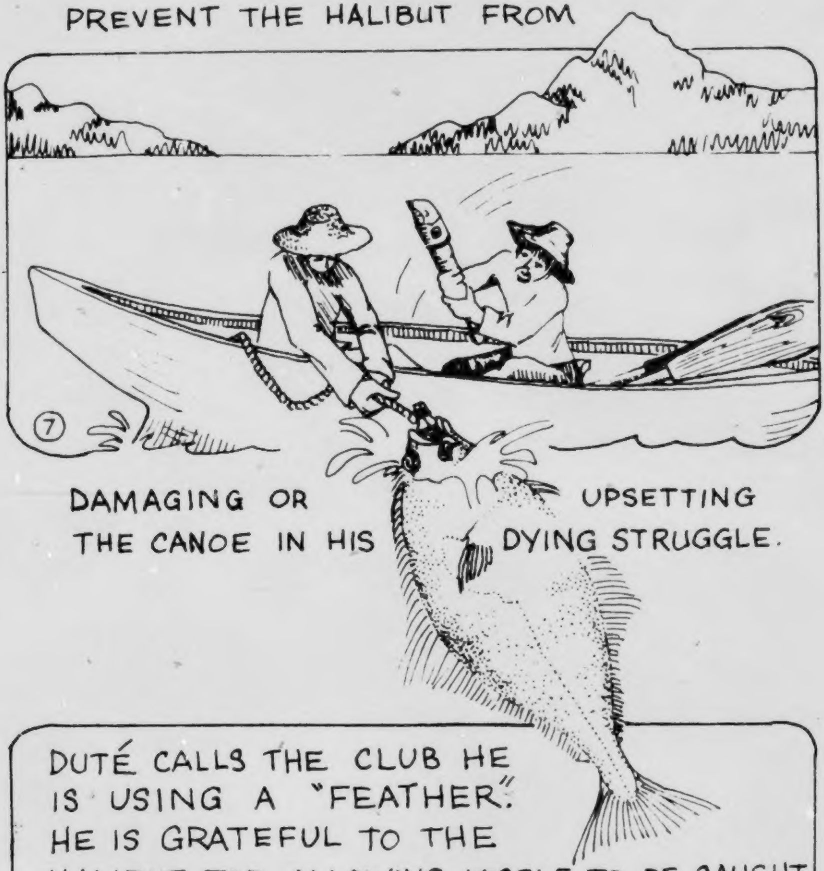




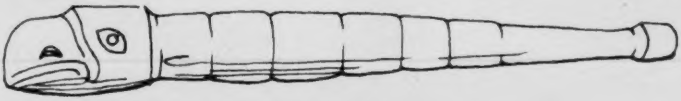
THE MEN TAKE THE FLOAT INTO THE CANOE AND BEGIN TO HAUL UP THE LINE. THE HALIBUT MAY WEIGH ANYWHERE FROM TWENTY TO ONE HUNDRED AND TWENTY POUNDS AND IS A POWERFUL SWIMMER.

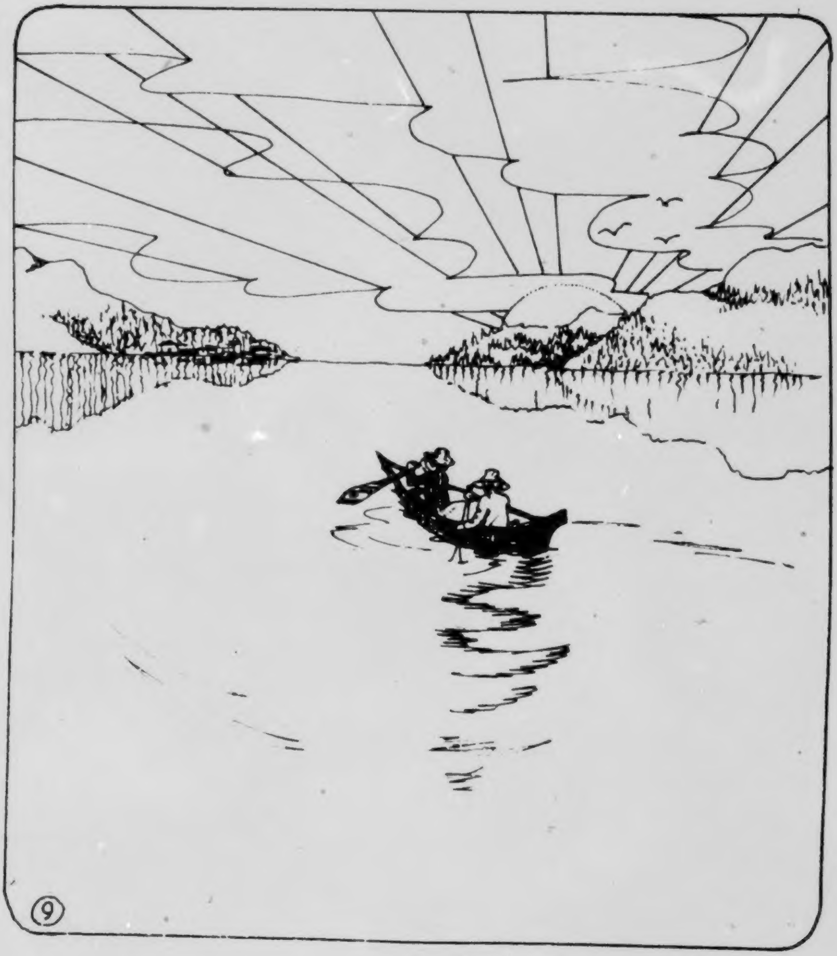


THE MEN PULL THE BIG FISH UP SLOWLY TO ALLOW IT TO TIRE. WHEN AT LAST IT REACHES THE SURFACE, DUTÉ KNOCKS IT ON THE HEAD WITH A SHORT CLUB MADE OF VERY HARD WOOD. THIS IS DONE TO PREVENT THE HALIBUT FROM DAMAGING OR UPSETTING THE CANOE IN HIS DYING STRUGGLE.



DUTÉ CALLS THE CLUB HE IS USING A "FEATHER". HE IS GRATEFUL TO THE HALIBUT FOR ALLOWING ITSELF TO BE CAUGHT.





LATER, THE FISHERMEN TAKE UP THE LINES AND RETURN TO THEIR VILLAGE WITH SEVERAL HALIBUT.

TOMORROW THEY MAY RETURN TO THIS SAME FISHING SPOT.

Alaska Multimedia Education program

ALASKA STATE MUSEUM

text and illustrations by Nancy Logue

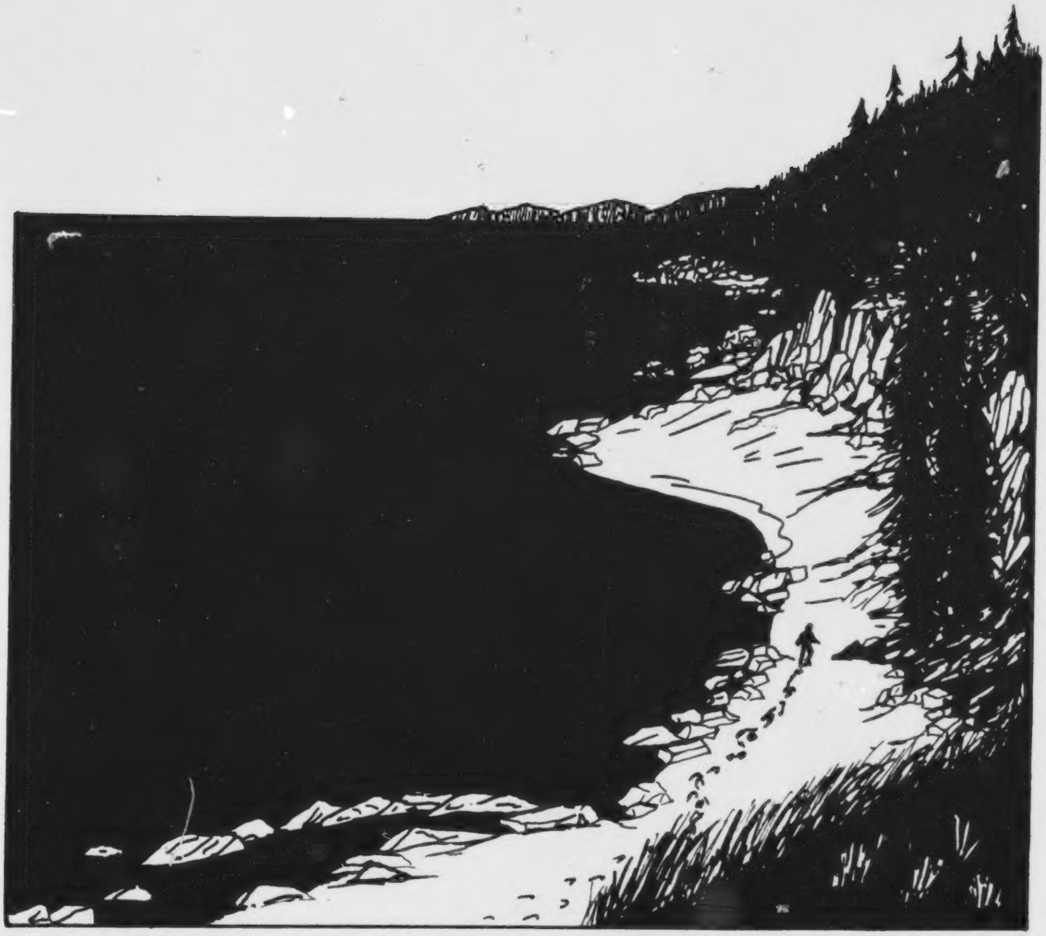
LINGÍT AANÉE

WRITTEN BY
PATRICIA H. PARTNOW

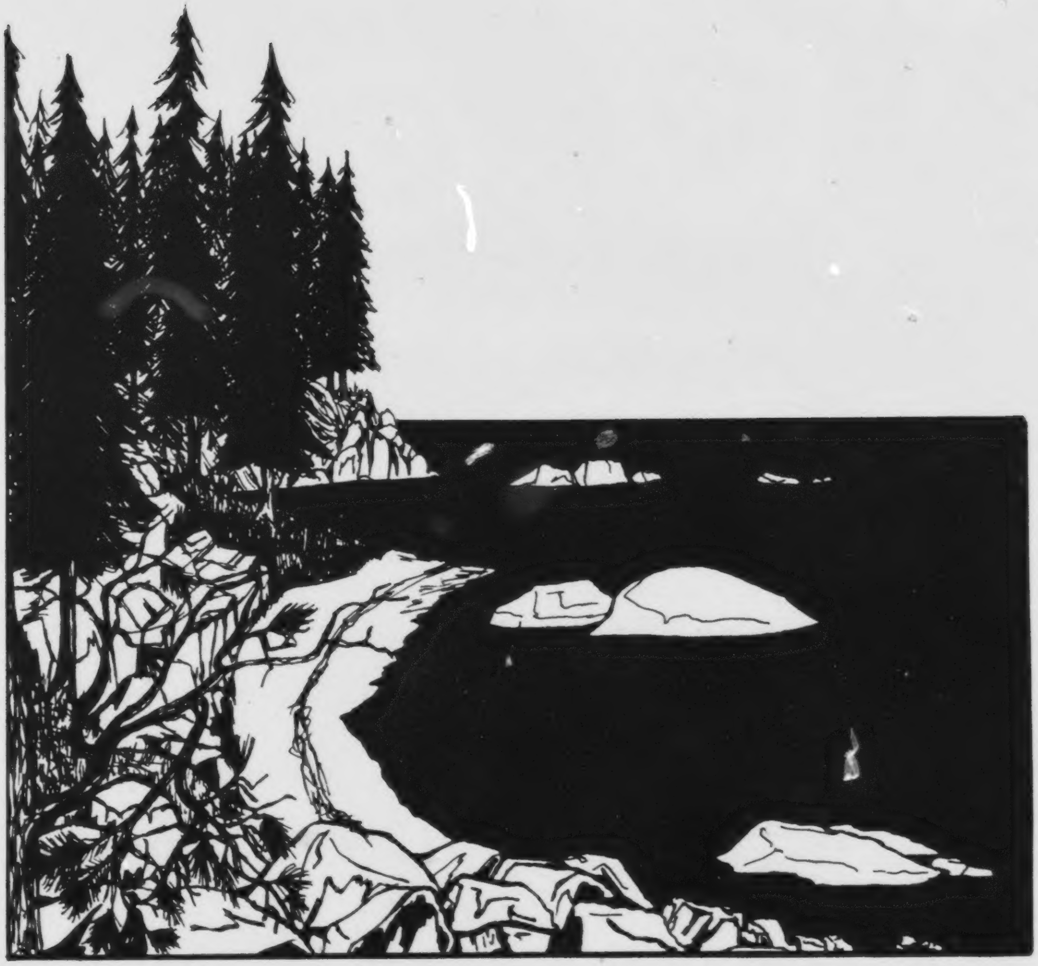
ILLUSTRATED BY
JEANETTE BAILEY

THE ALASKA BILINGUAL EDUCATION CENTER
OF THE ALASKA NATIVE EDUCATION BOARD
4510 INTERNATIONAL AIRPORT ROAD
ANCHORAGE, ALASKA

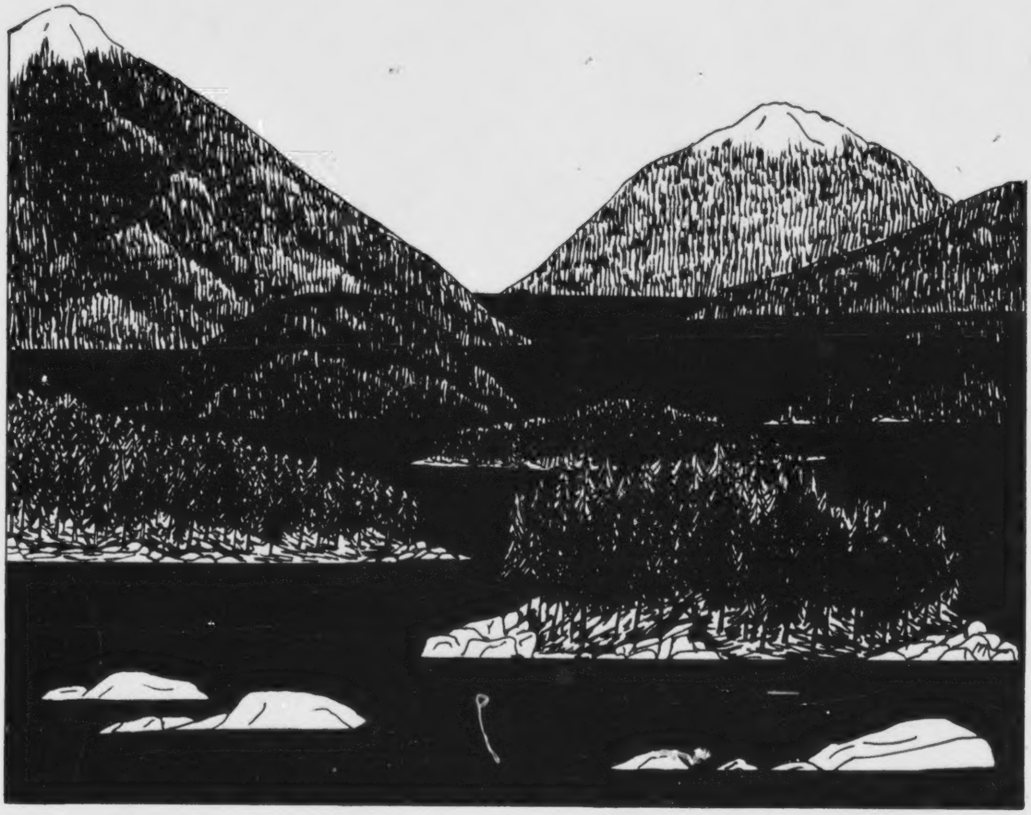
230



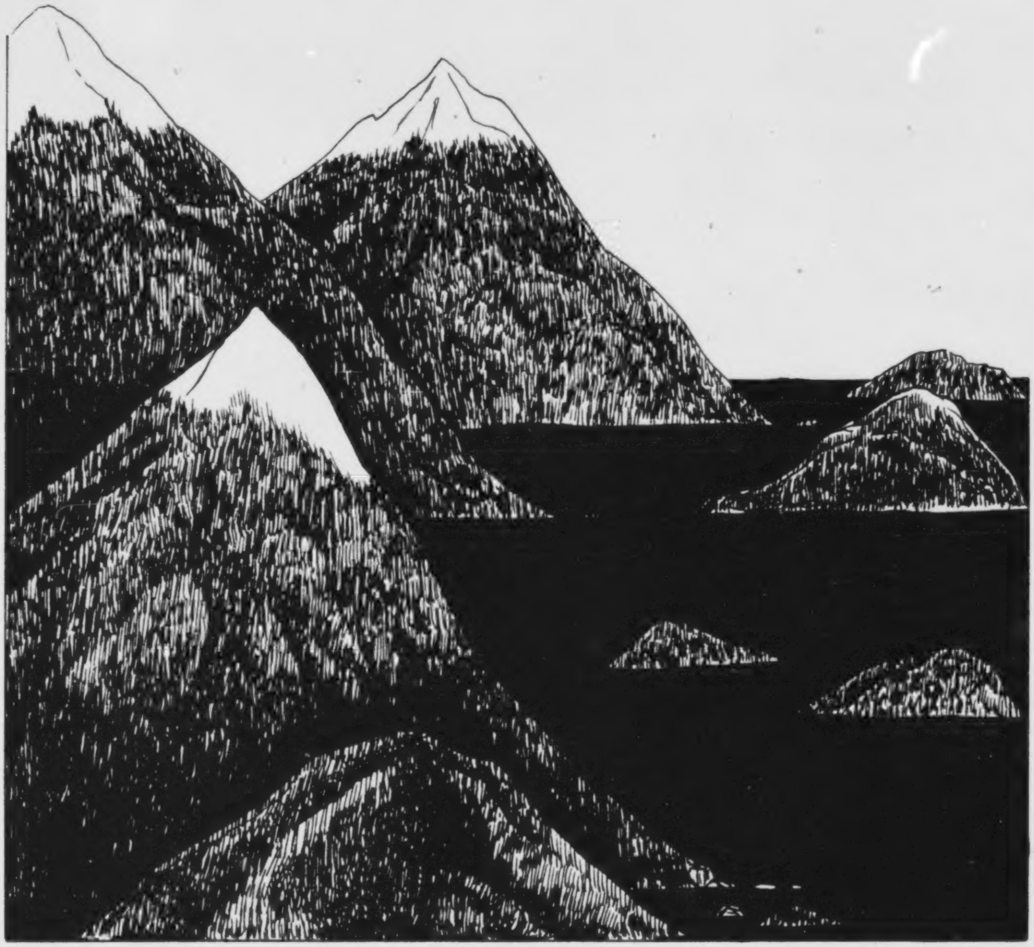
Imagine standing on a beach at the shore.



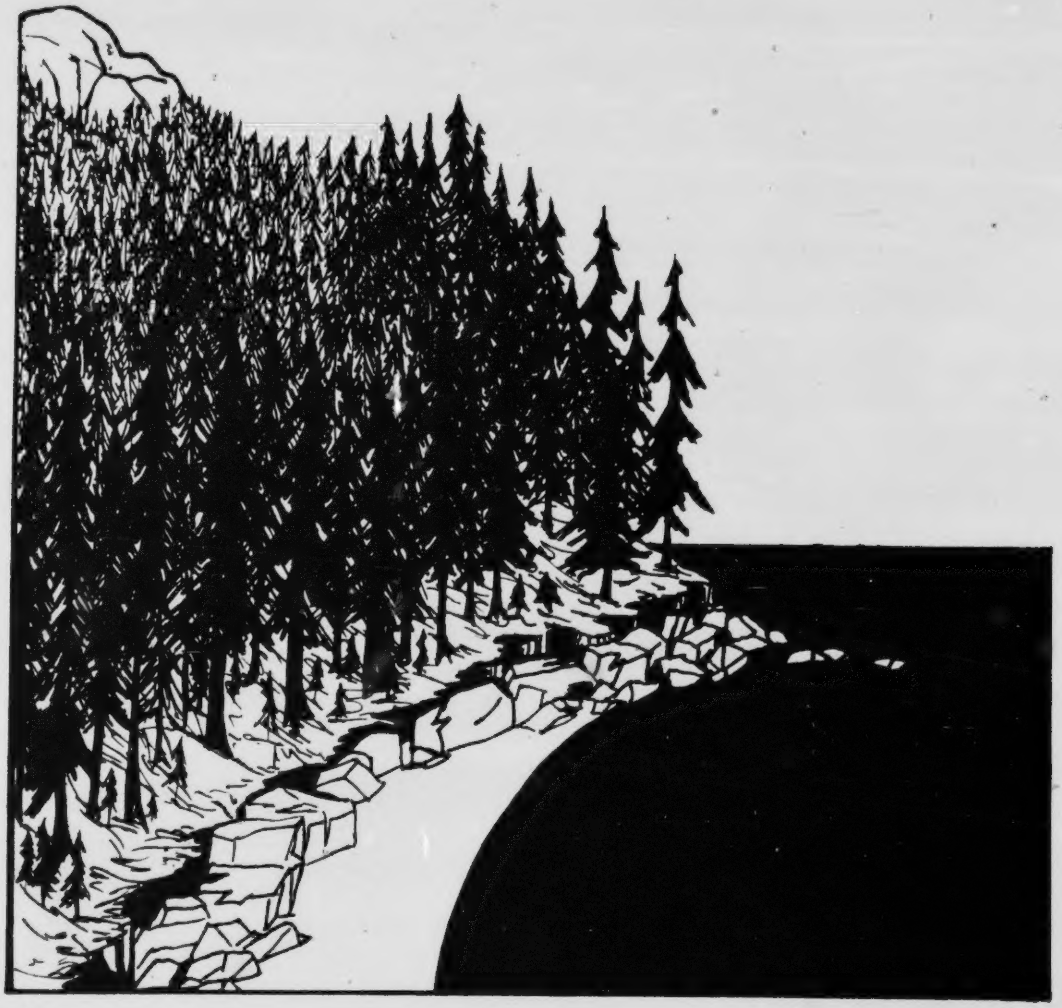
You look out toward the ocean. . .



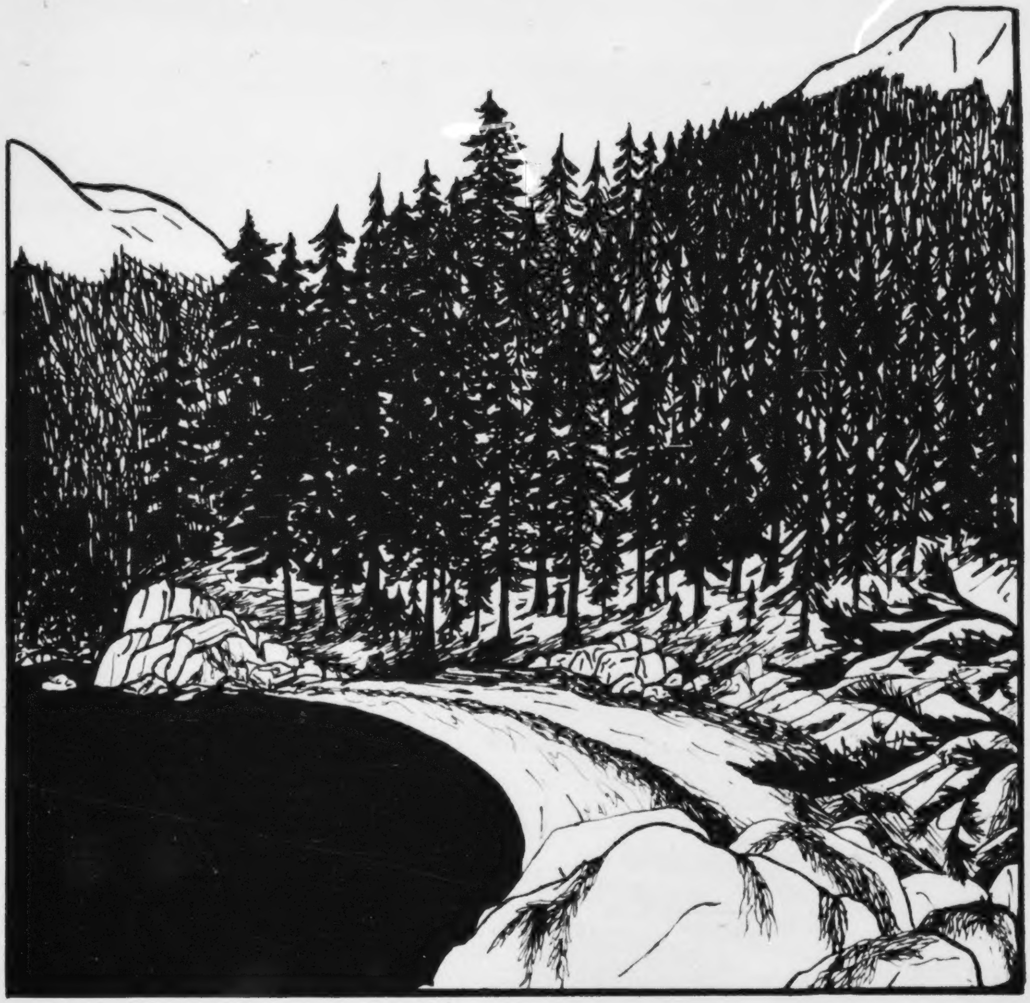
But instead of the ocean, you see islands - - islands right in front of you, and islands off in the distance.



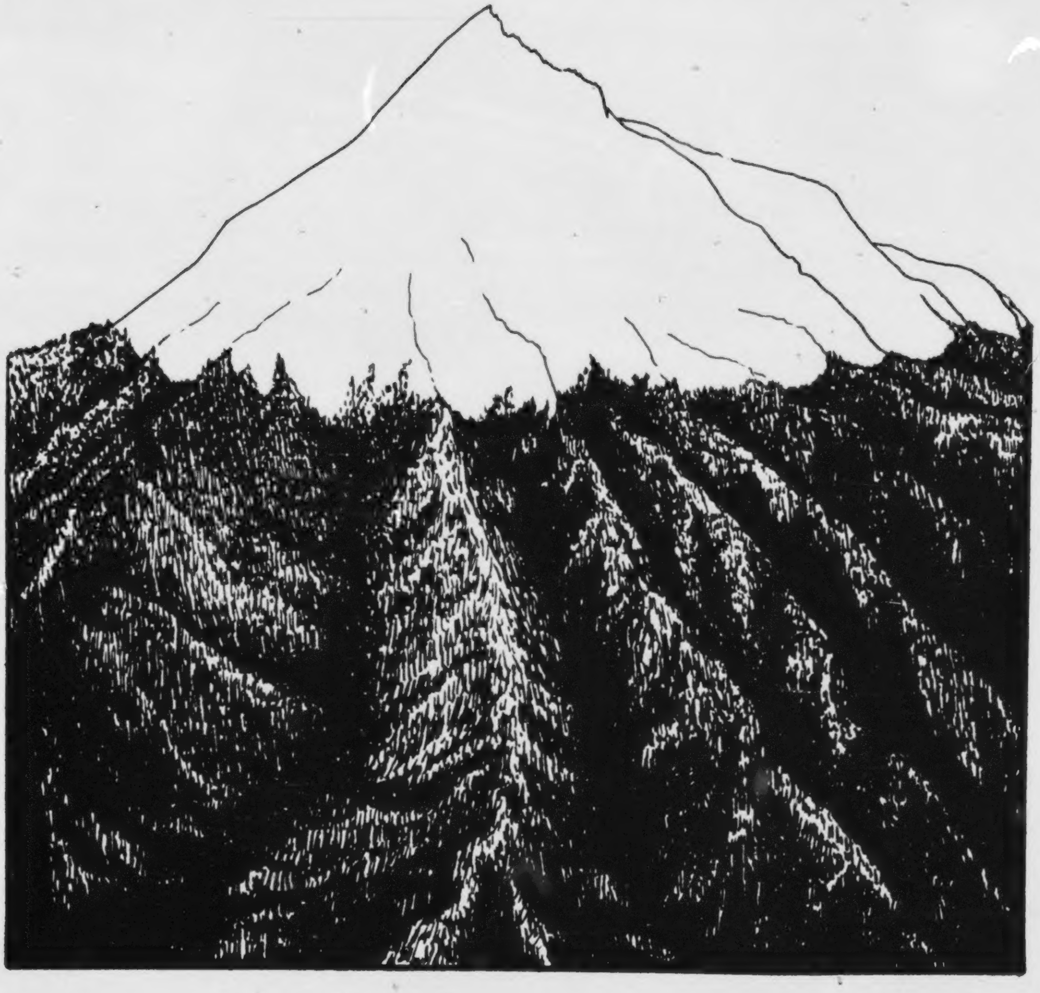
The islands have tall mountains on them - - mountains with steep sides that come right down to the shore !



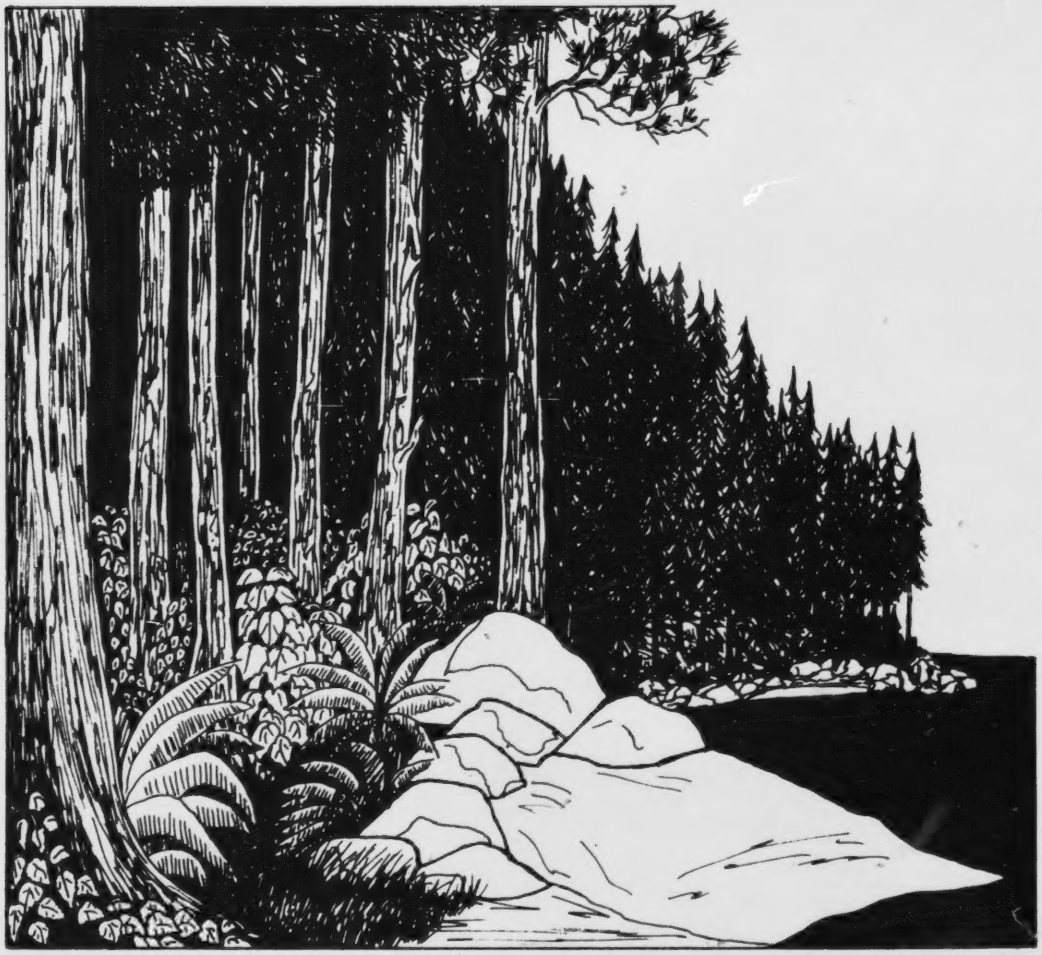
The mountains are covered with tall, tall trees: spruce, hemlock, and cedar.



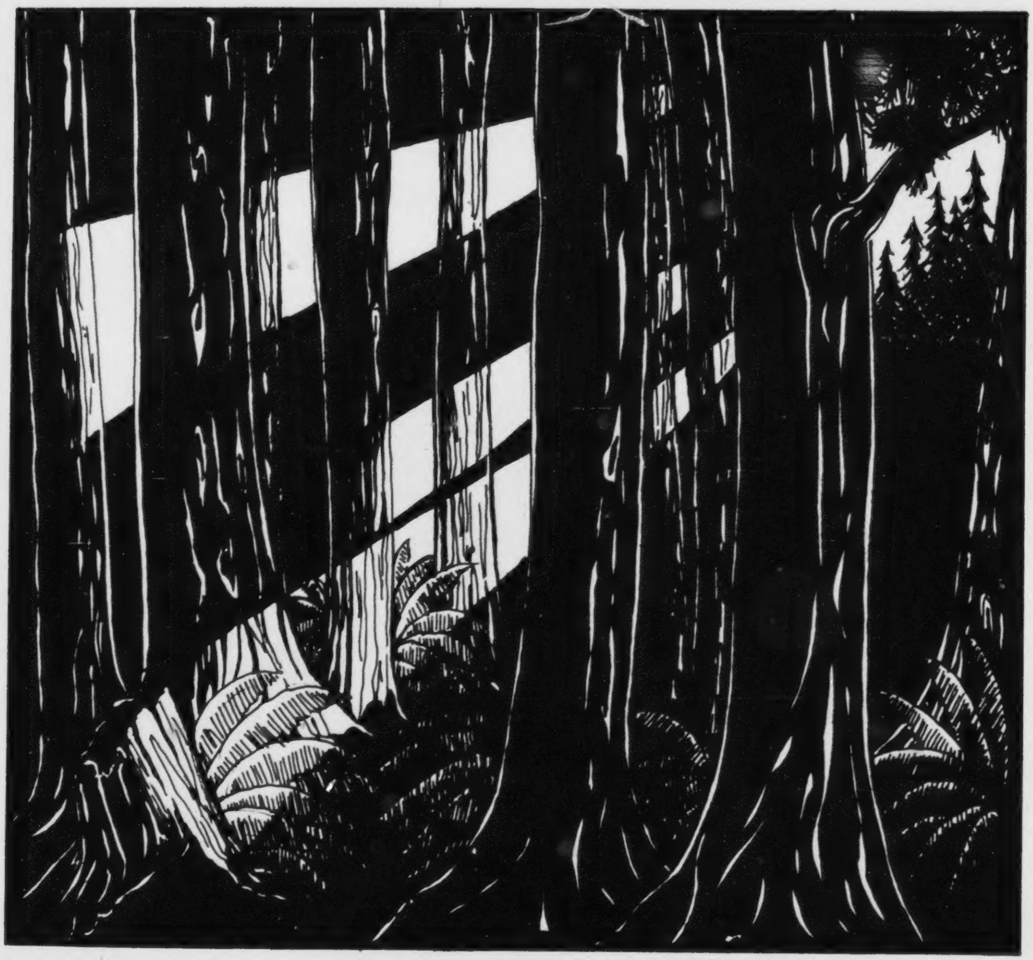
You turn around and look at the beach you are standing on. The beach is rocky and narrow. Seaweed clings to the rocks up to the tide line. And right at the edge of the beach, you see more tall, tall trees.



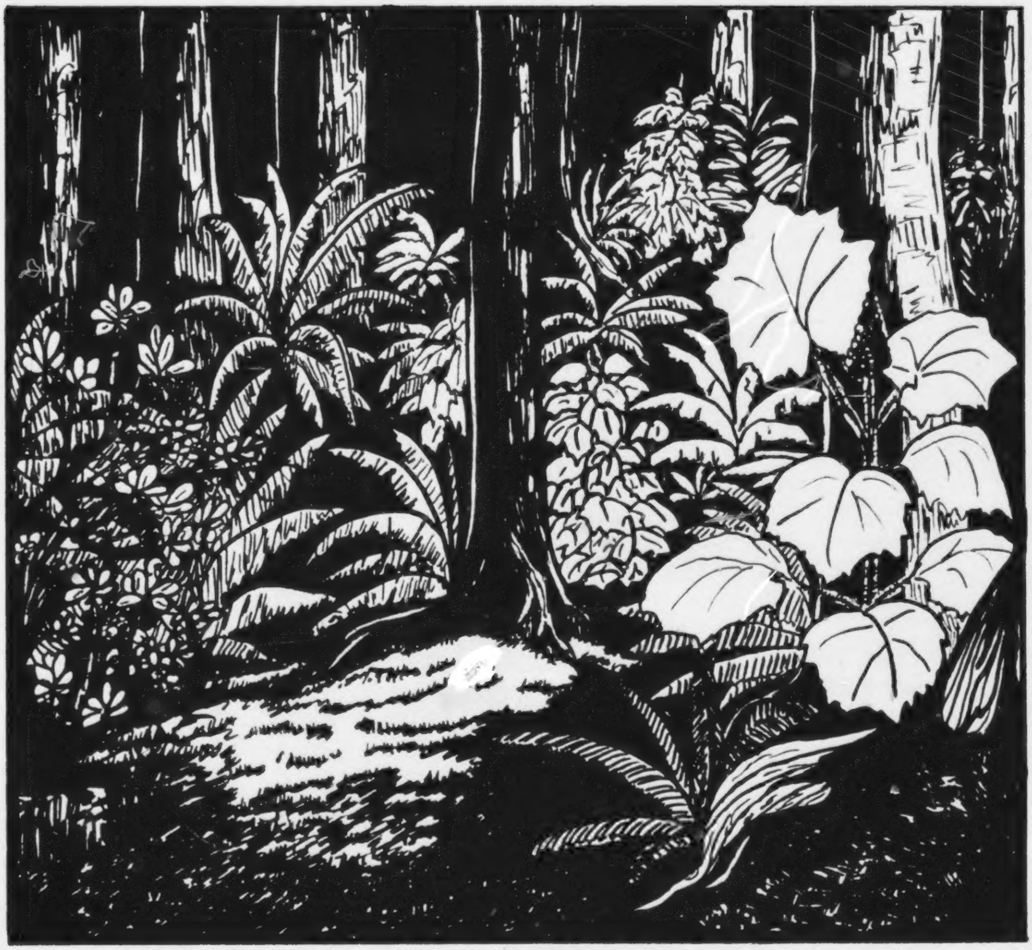
The ground slopes up and your eyes follow the shape of the ground -- up, up, to the top of another big mountain right in front of you.



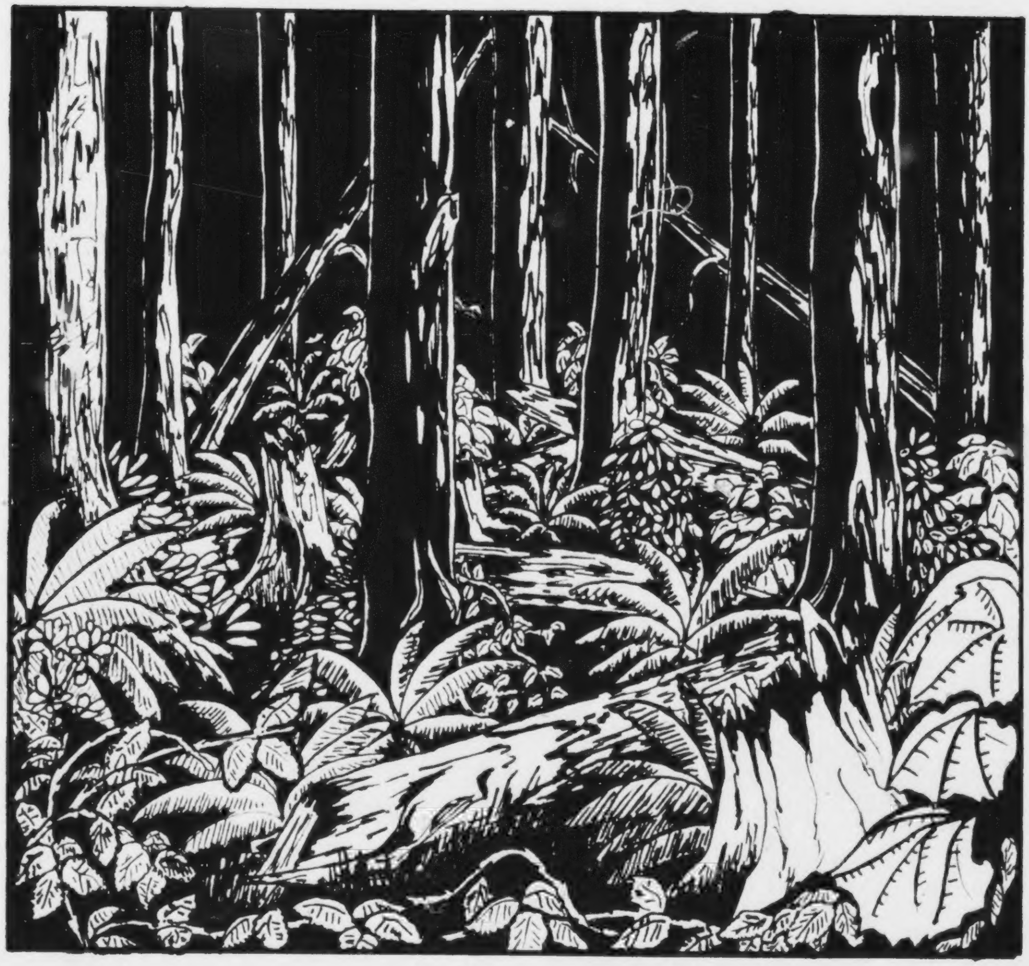
You decide to walk into the forest. You go to the edge of the rocky beach and look between the trees.



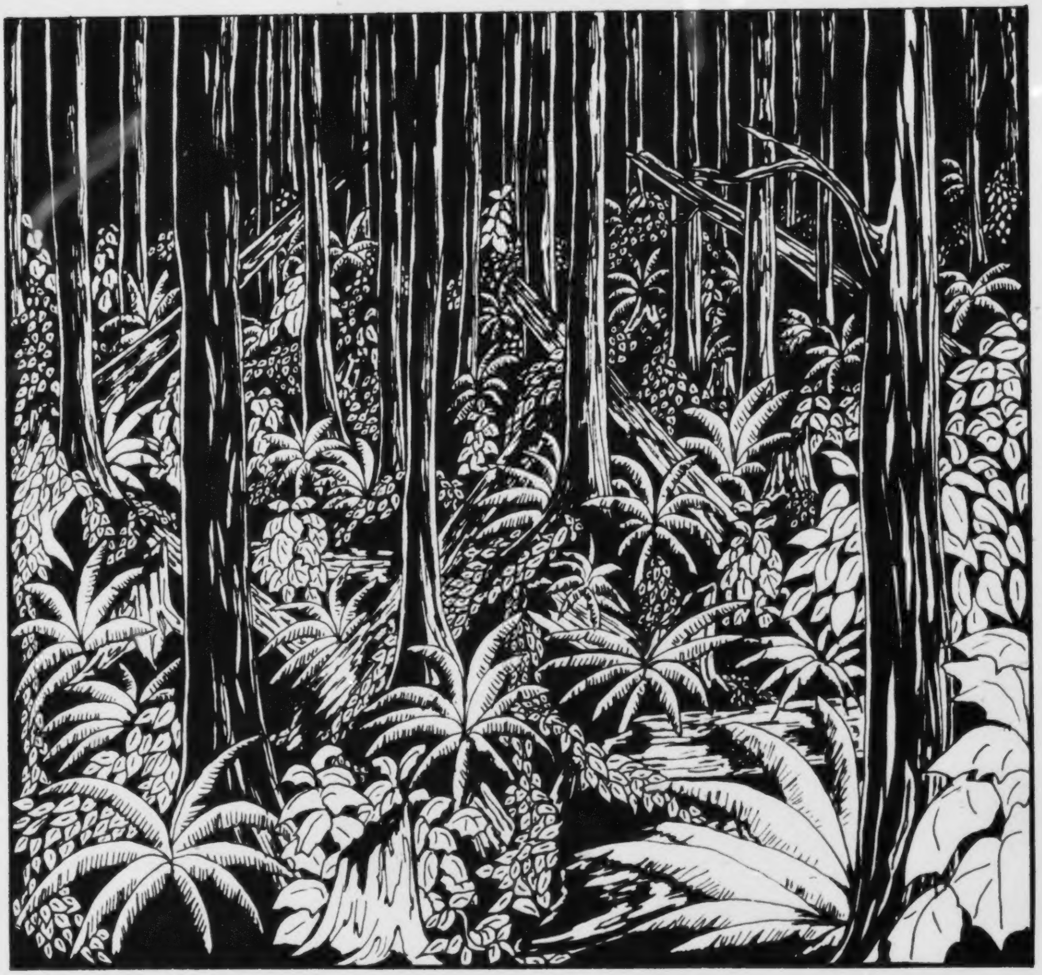
It is dark in there, because the trees are so tall and thick that they block out all the sunlight.



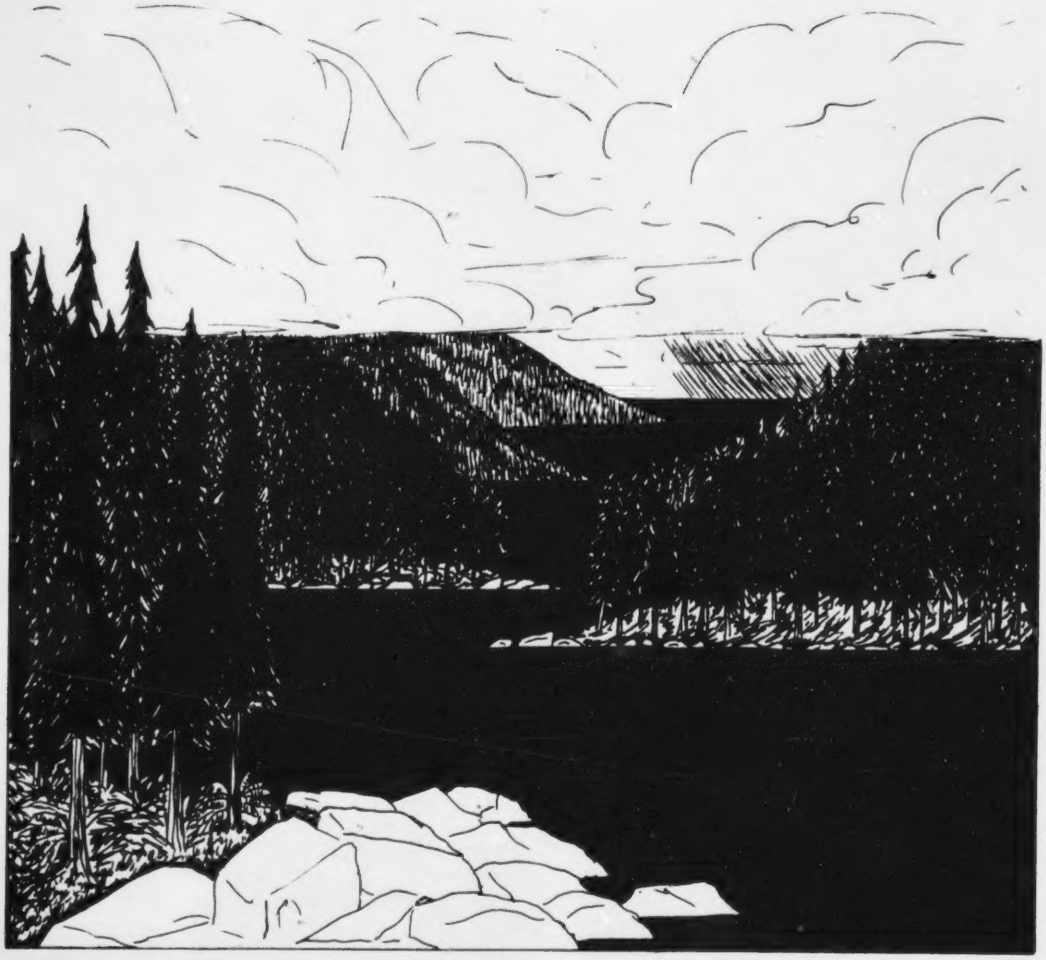
You go in anyway. The ground feels spongy underfoot. You look down and see moss -- soft, wet moss. And mushrooms. And tall ferns. Blueberry bushes as big as you are. And a big prickly plant called devil's club that will sting you if you touch it.



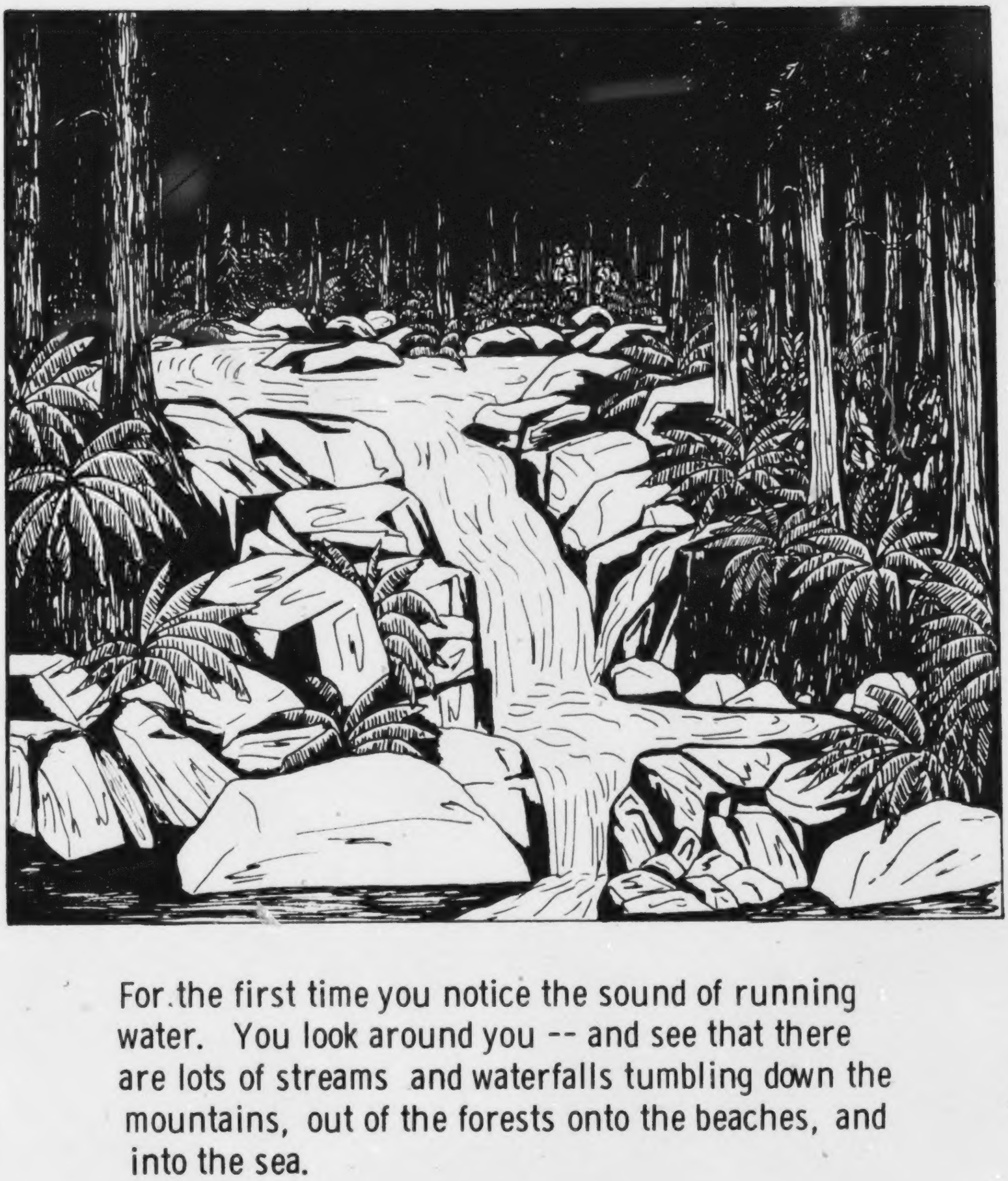
It's hard to walk through the forest, because there are so many plants, bushes, and fallen trees in the way. You feel a cool wet breeze on your face and breathe the wet sweet air. You begin to hear a light pattering noise. You look up - - it's raining a light, drizzly rain.



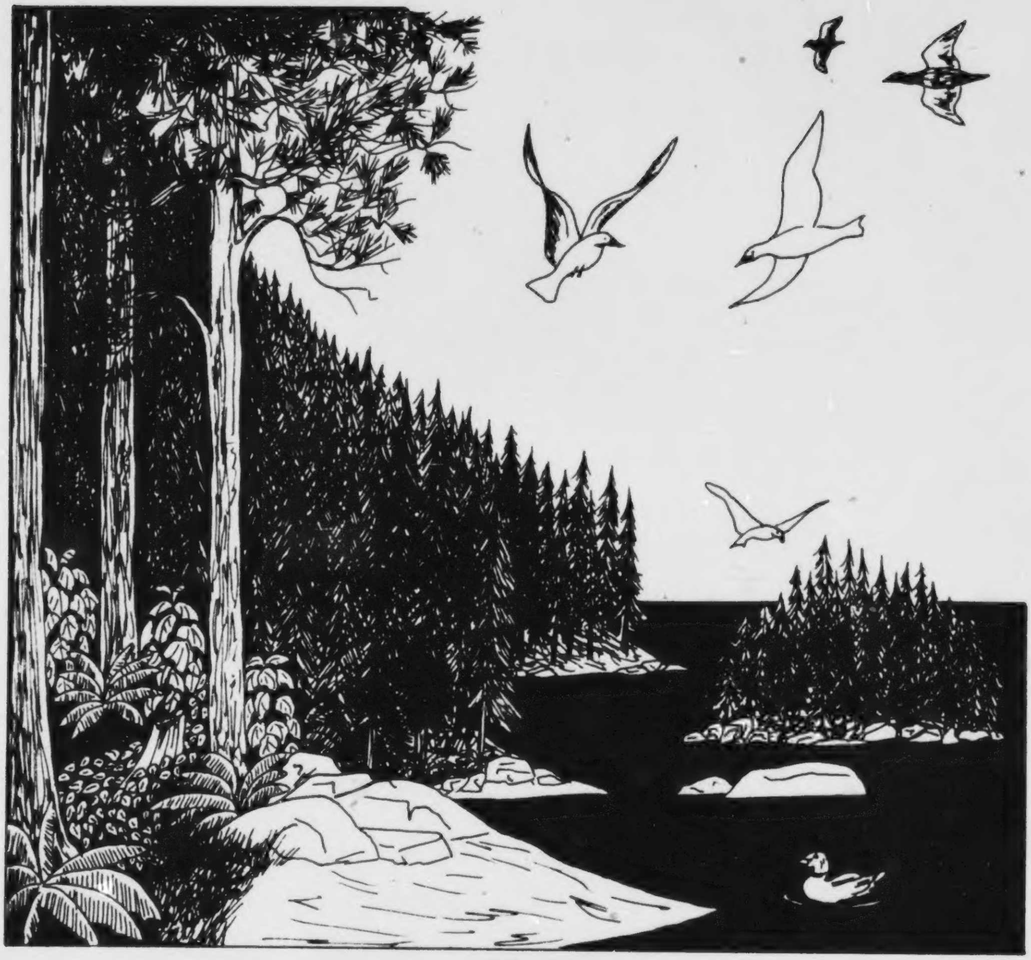
It becomes more difficult to walk as the ground slopes up more and more steeply toward the top of the mountain. You decide to walk back down to the beach.



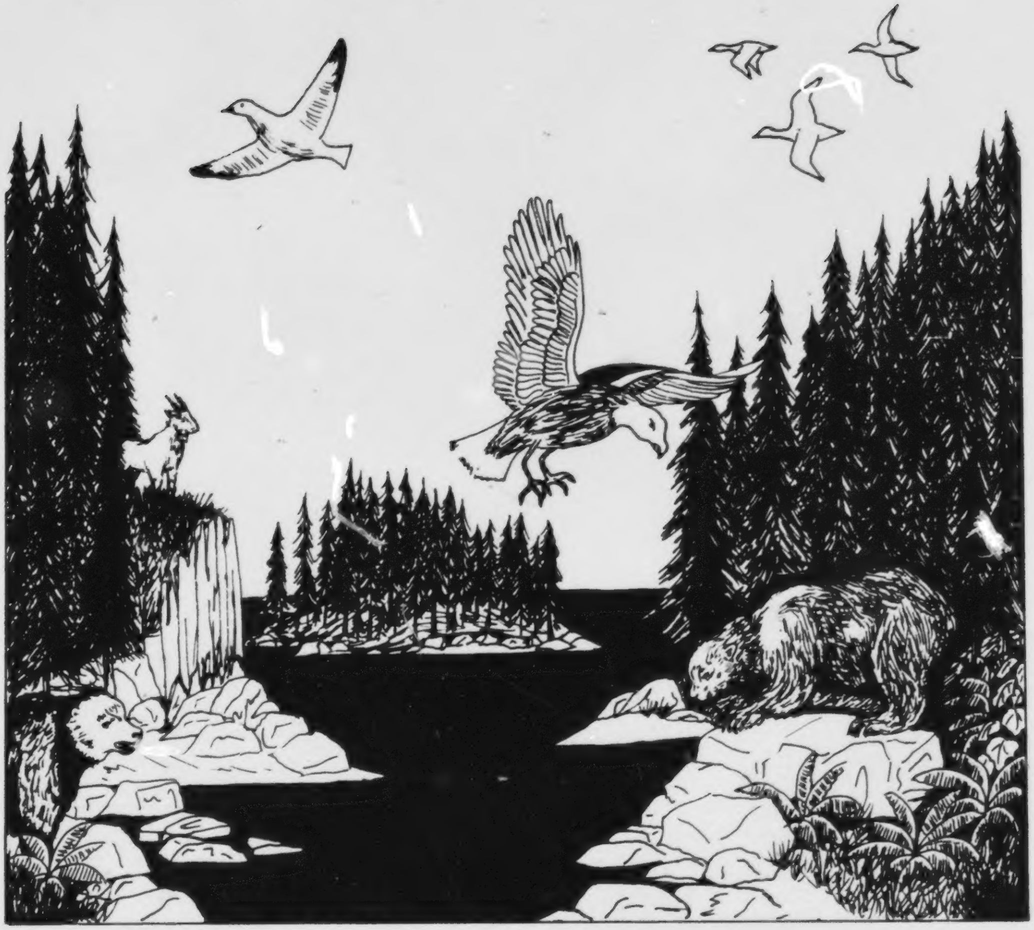
It's raining now, and the clouds are low. You can't see the tops of the mountains on the islands any more.



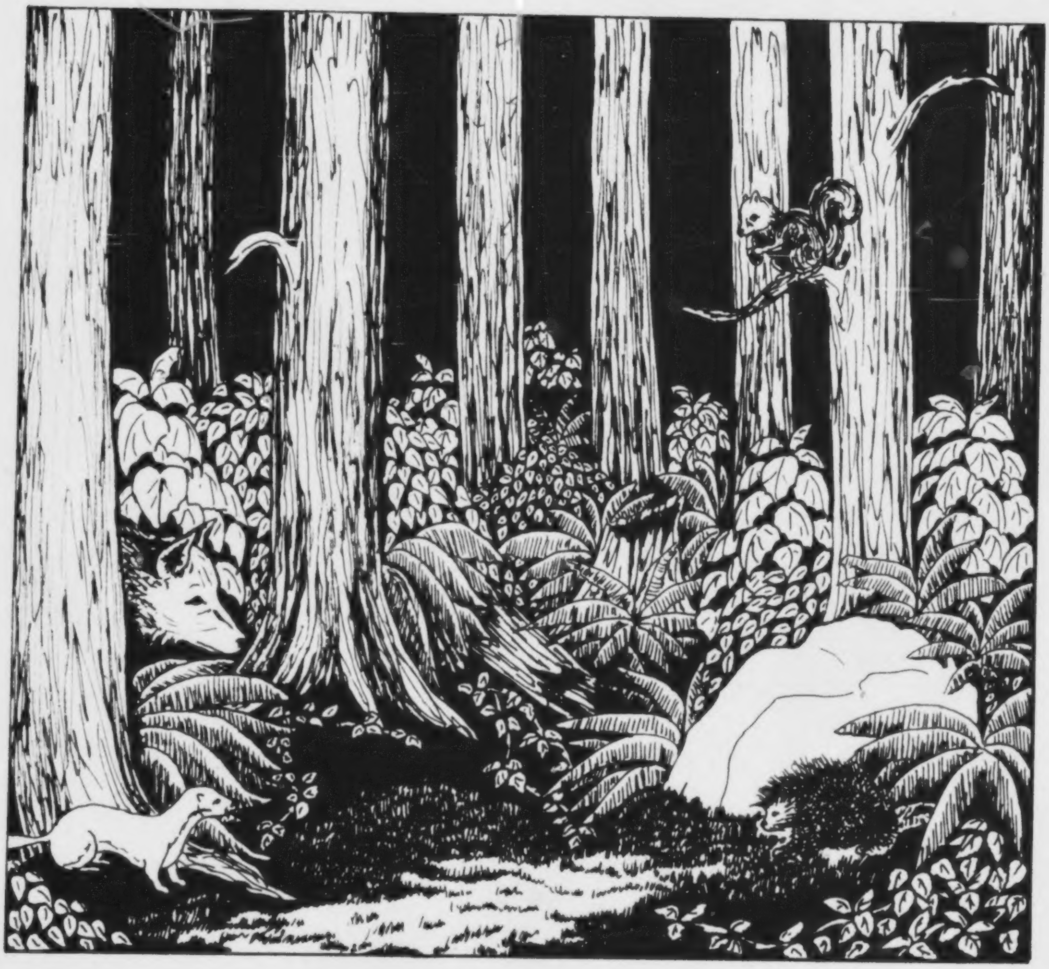
For the first time you notice the sound of running water. You look around you -- and see that there are lots of streams and waterfalls tumbling down the mountains, out of the forests onto the beaches, and into the sea.



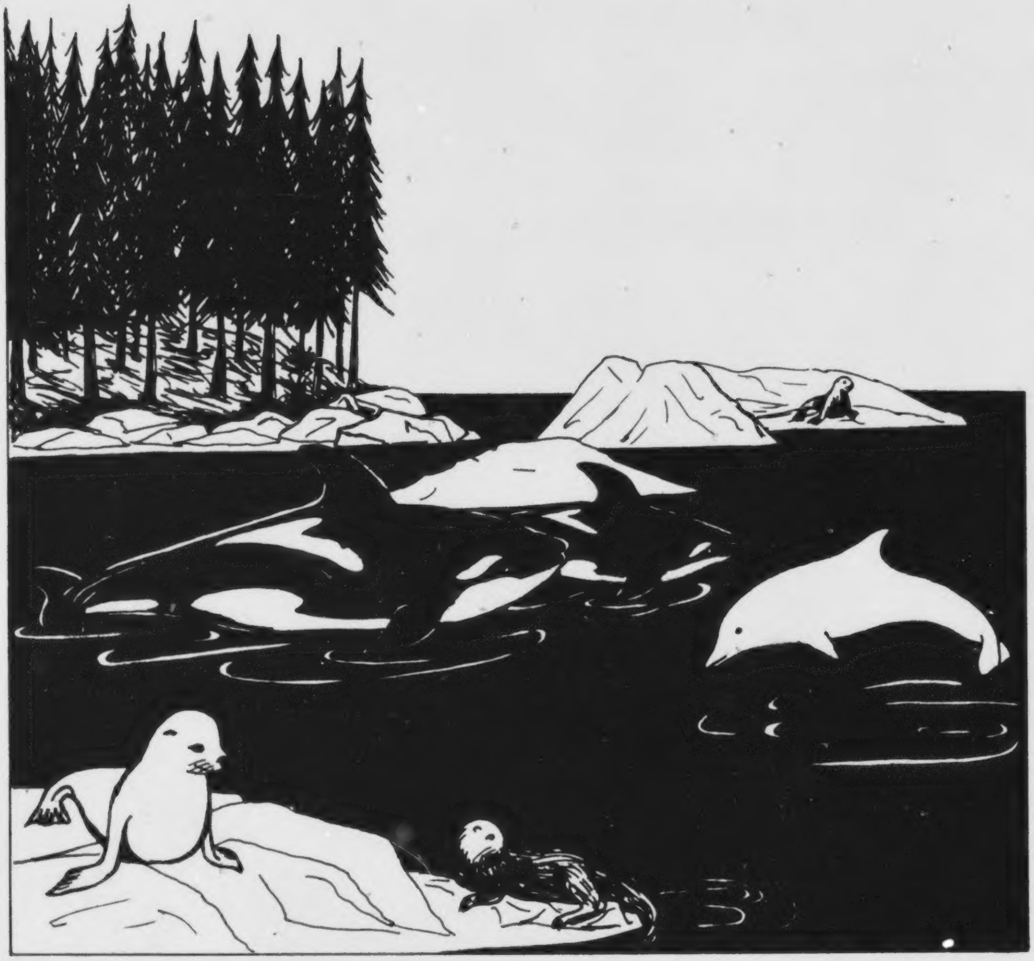
Suddenly you become aware of noises -- animal noises ! The islands, forest, ocean, and beaches are full of animals! You look around in surprise and you see. . .



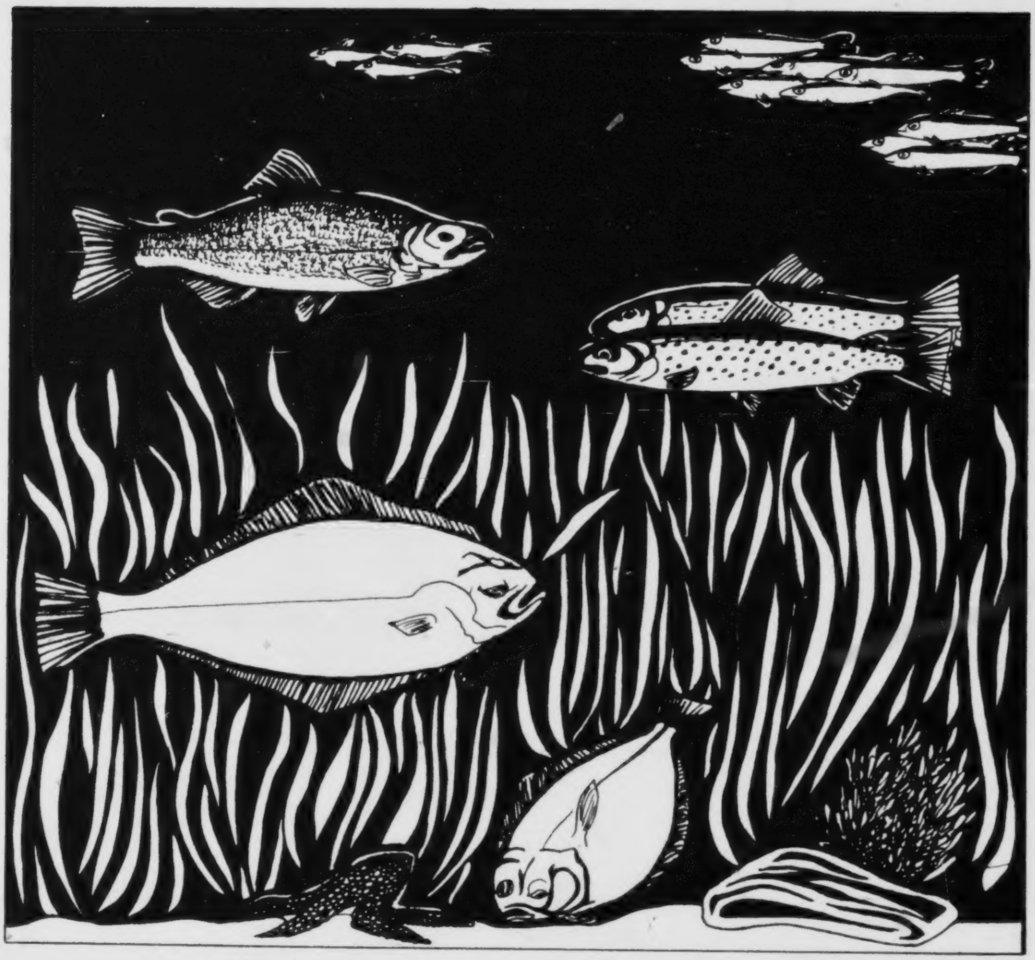
Eagles and ravens and sea gulls and ducks . . . .
Mountain goats and black bears and brown bears and deer. . .



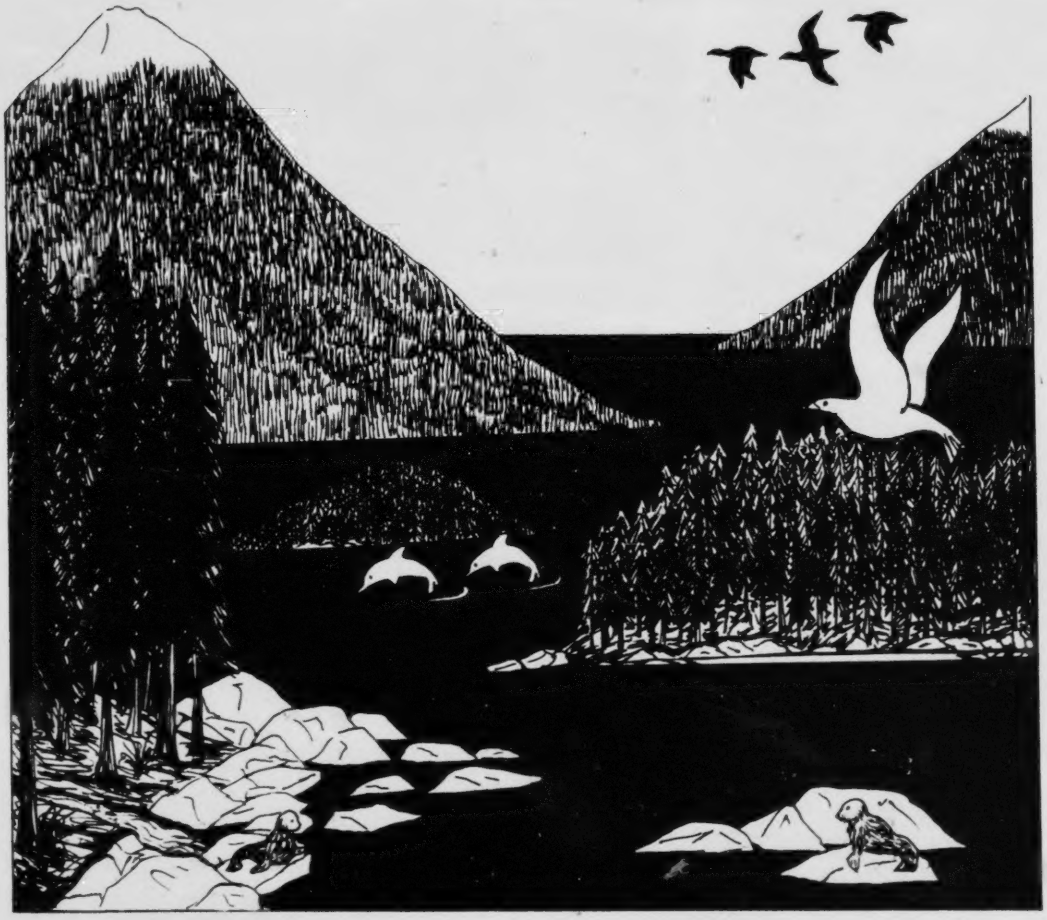
Porcupines and weasels and squirrels and foxes . . .



Sea otters and sea lions andwhales and porpoises. . . .



Salmon and halibut and dolly varden and herring. . . .



And lots more !

And you wonder. . . . What kind of people live in this place ?

IN A TLINGIT WINTER HOUSE

written by
Patricia H. Partnow

illustrated by
Jeanette Bailey

January, 1975

IN A TLINGIT WINTER HOUSE

A Production of the

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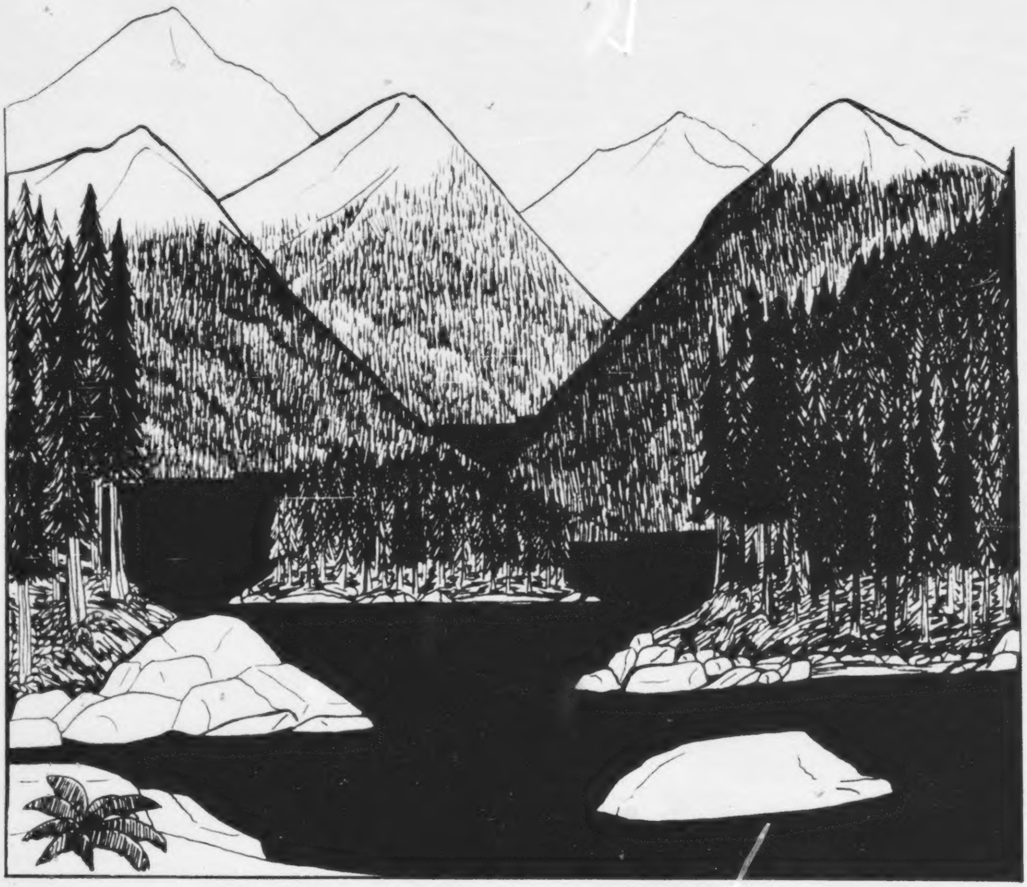
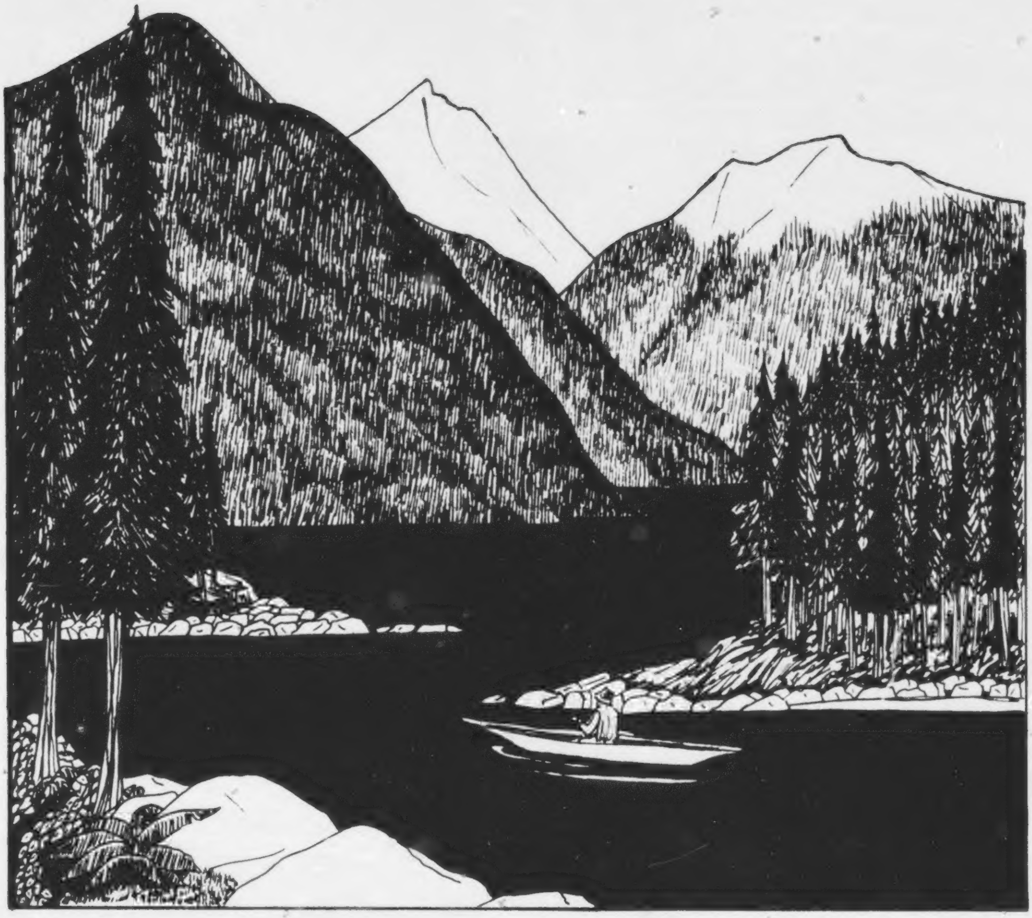
of the Alaska Native Education Board
4510 International Airport Road
Anchorage, Alaska

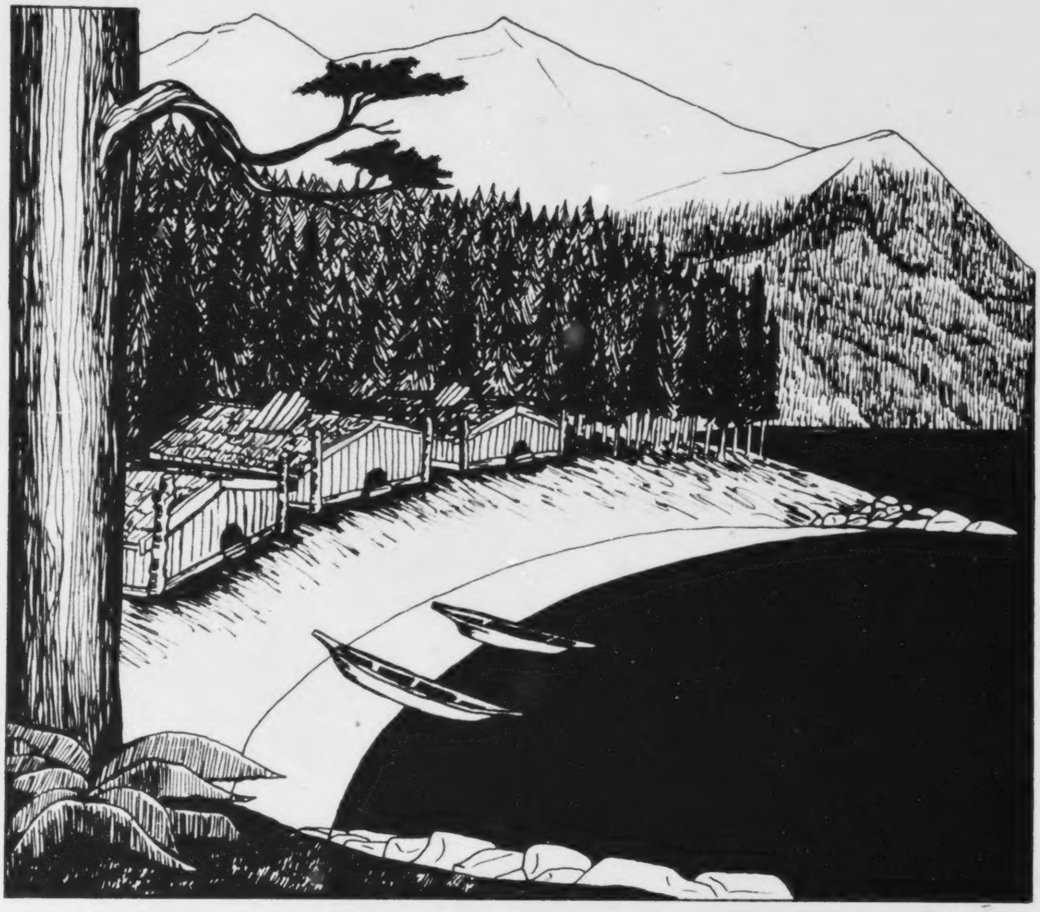
I-75-300



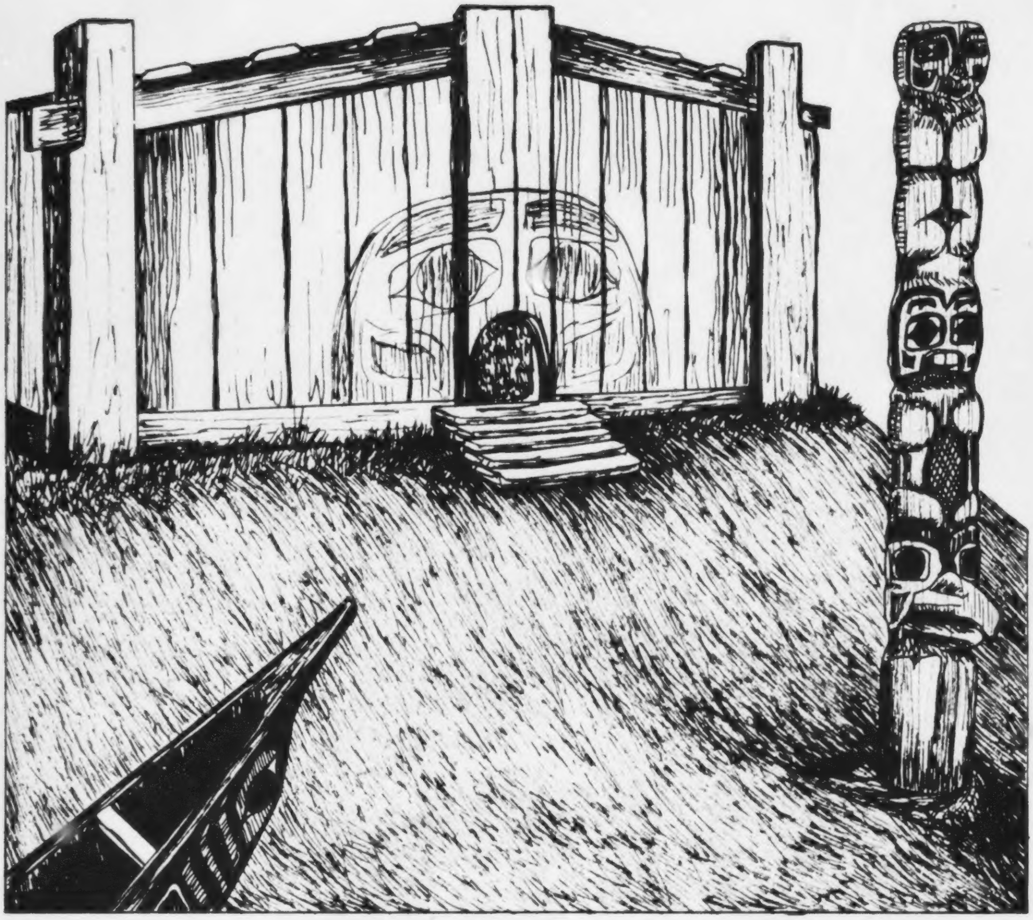
Two hundred fifty years ago the Tlingits were the only people who lived along the shores of Southeastern Alaska. If you could go back in time, you could visit them and see what life was like in Lingít Aanée long ago, before white people came.



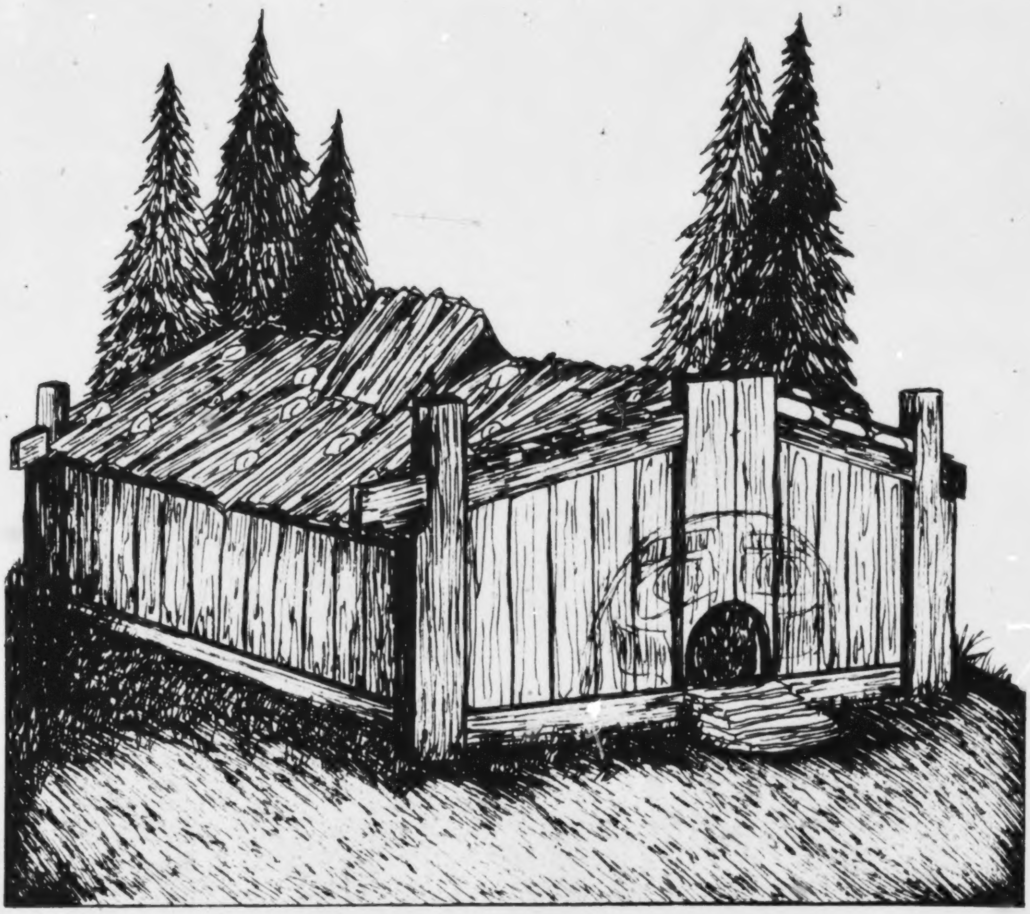
You would have to travel to one of the villages in a wooden canoe -- the forests are too dense, and the mountains too steep to walk far on the land. You might travel miles and miles along the shore, around islands, across rough straits before you would see a Tlingit village.



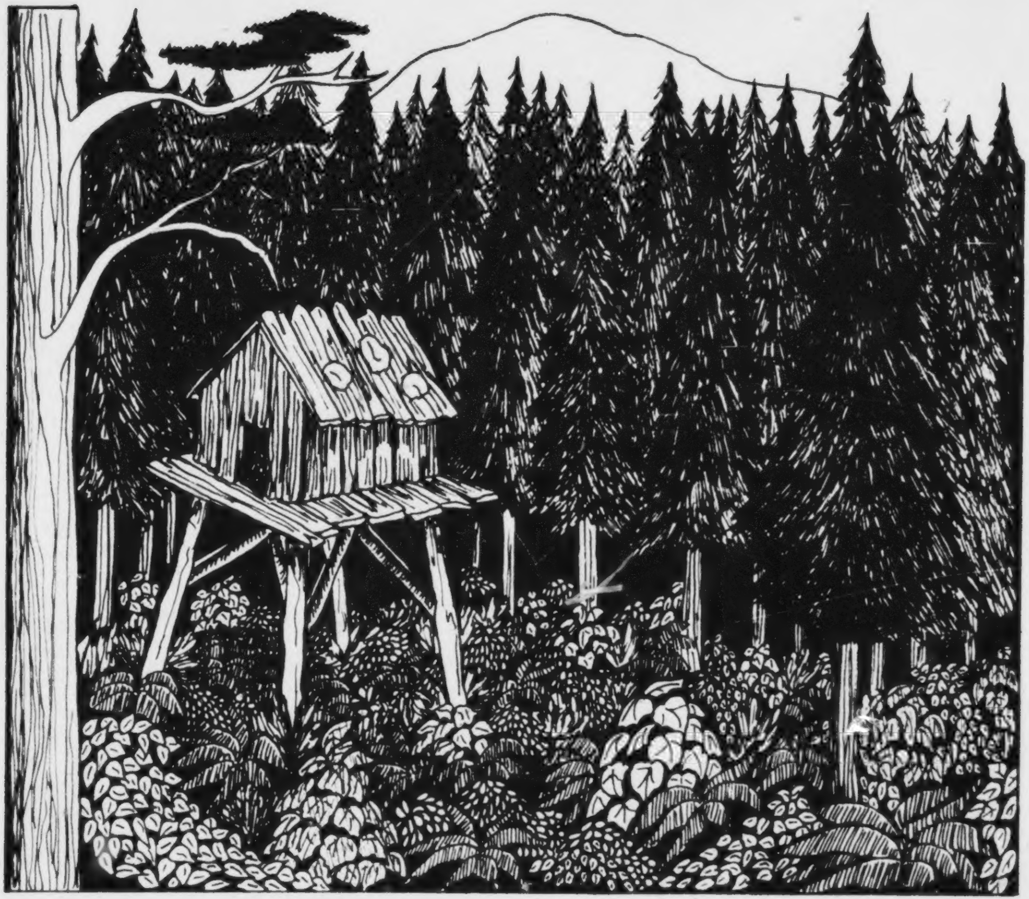
Then one day, you would come around a point and paddle into a quiet cove with a wide curving beach. And you would see, at the edge of the beach and out of reach of the tide, a row of big wooden houses with wide slanting roofs!



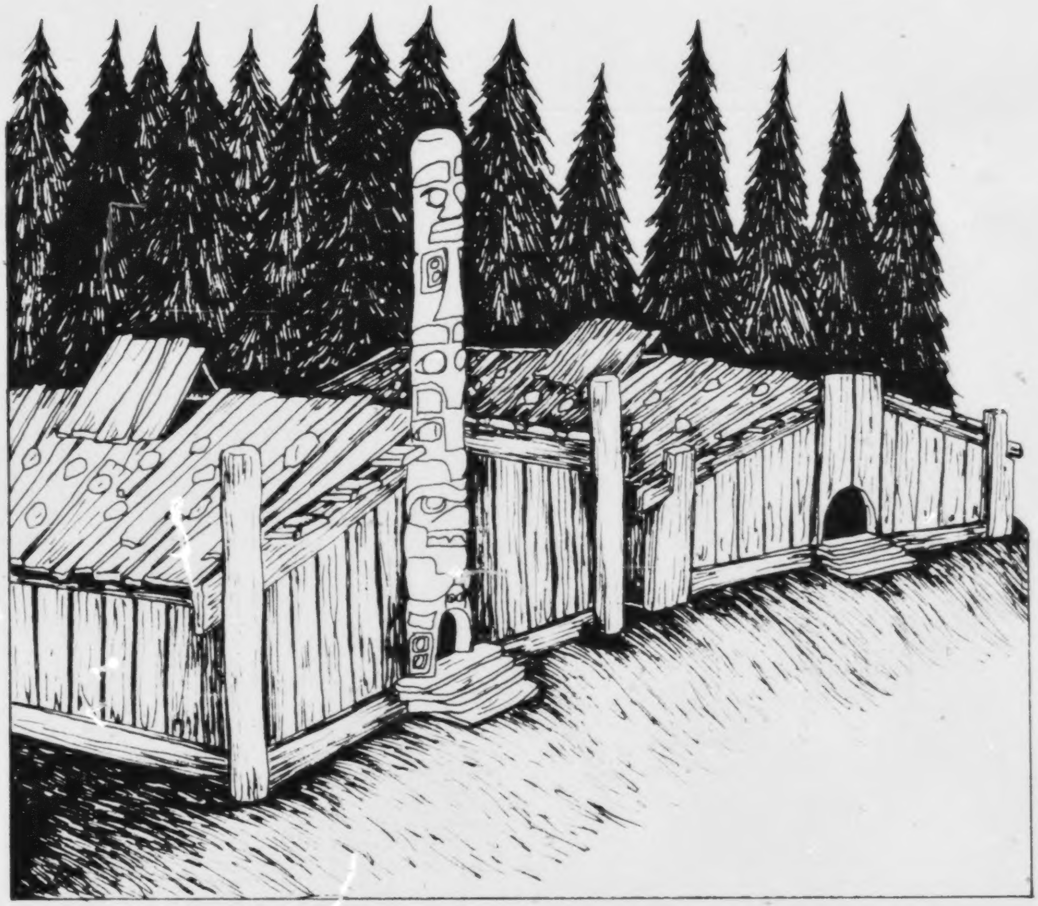
You might paddle up to the shore, beach your canoe, and walk up to the row of houses. You would see that each one has a round opening for a door, and the opening is covered with a skin. Three or four steps lead from the beach up to the doorway.



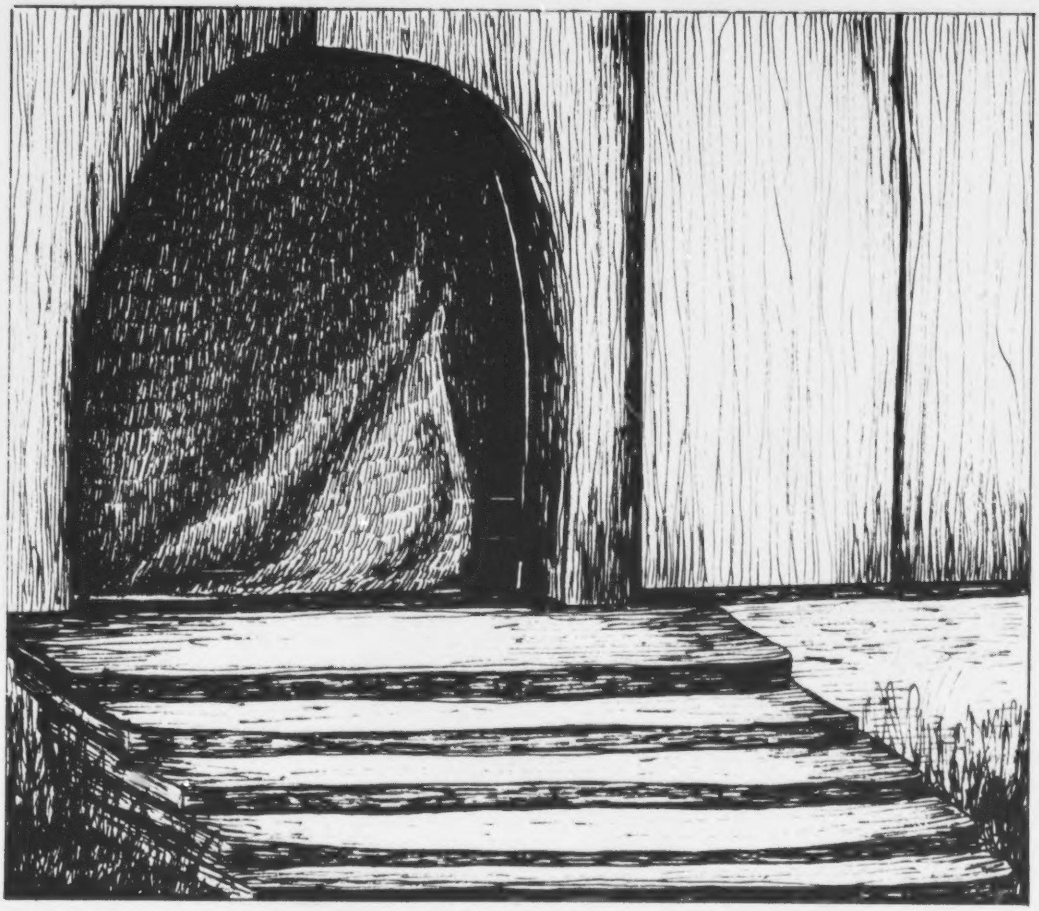
You might decide to walk around one of the houses. It is very large -- large enough for 30 or 40 people to live in it! Its walls are made of wooden planks and its slanting roof is covered with squares of bark. The bark is held down with big rocks and logs.



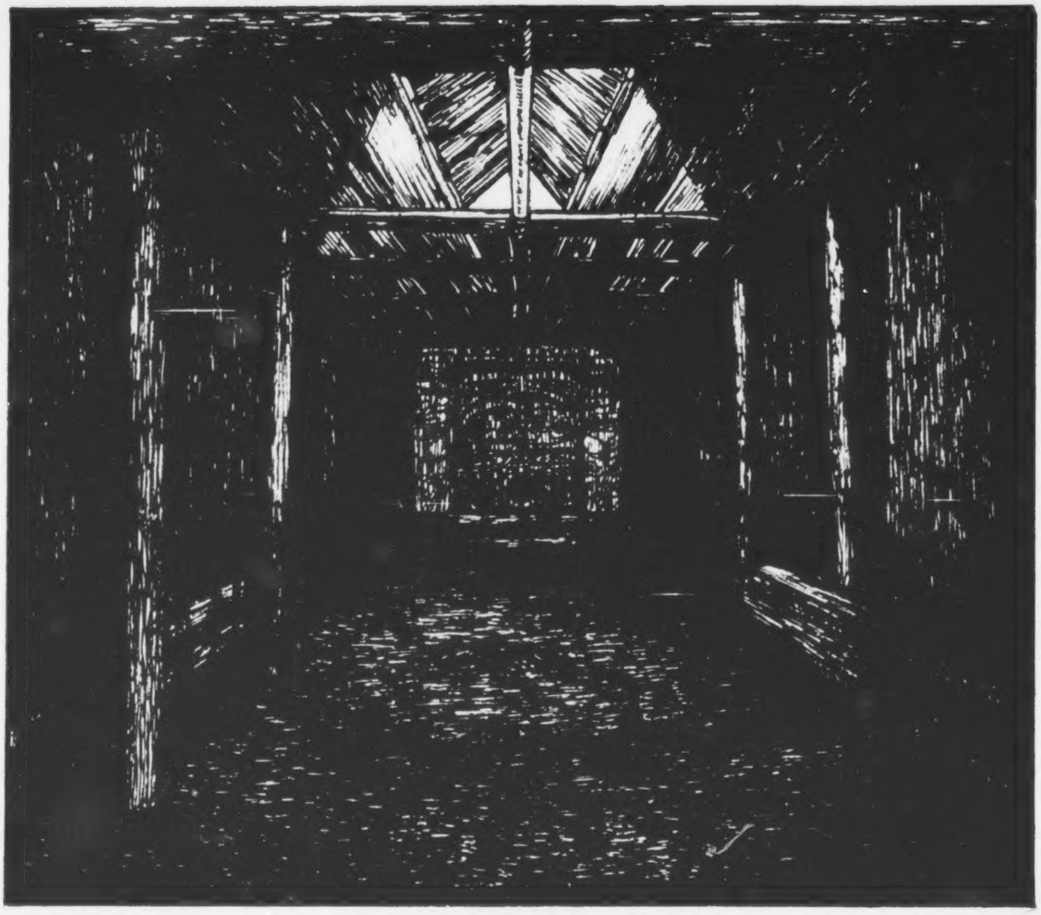
As you walk around the house, you would see that there are no windows or doors on the sides or back. A tall log with notches cut in one side leans against one side of the house. And behind the house, you would see a cache built up high, out of reach of foxes, dogs, or wolverines. Behind the cache, you would see the forest -- spruce, cedar and hemlock trees, tall and full.



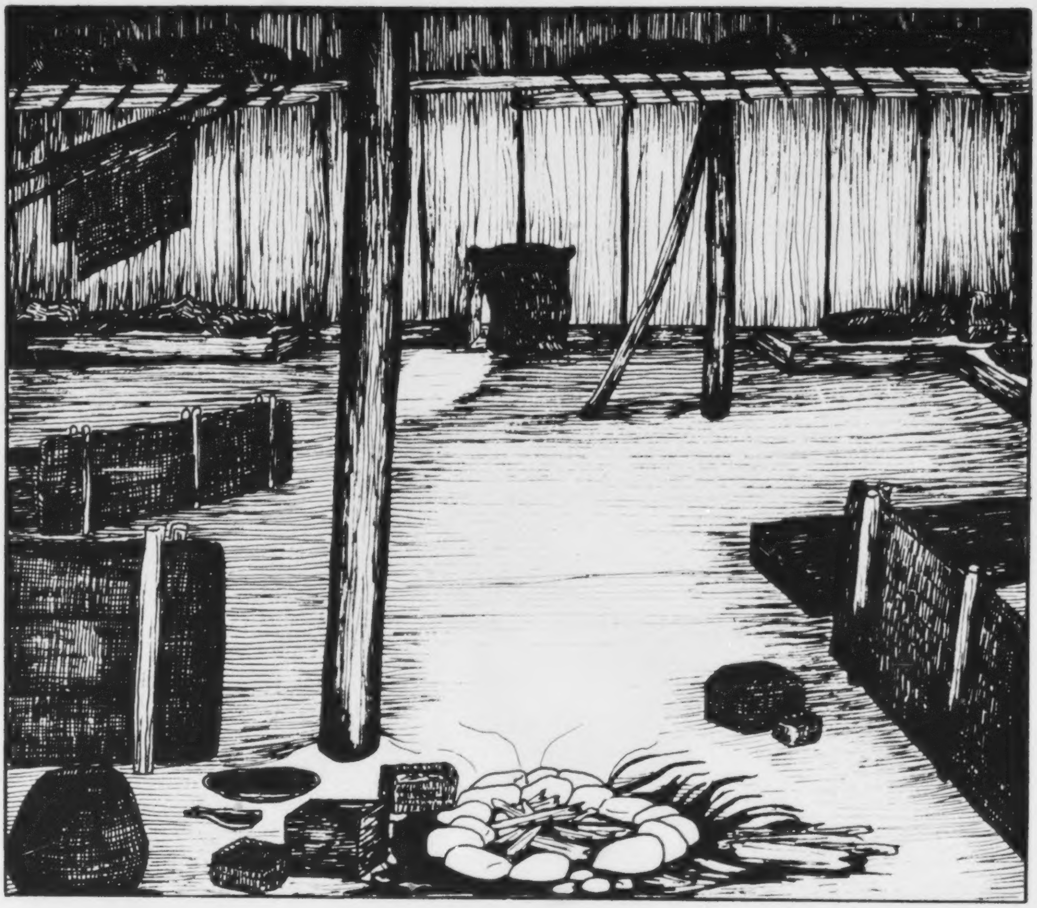
If it were Fall, you might suddenly realize that it is very quiet in the village. You haven't seen a single person since you beached the canoe! You realize that everyone must be at fish camp, but you decide to go into one of the houses anyway. You won't bother anything inside, and you're sure the people won't mind if you just look around.



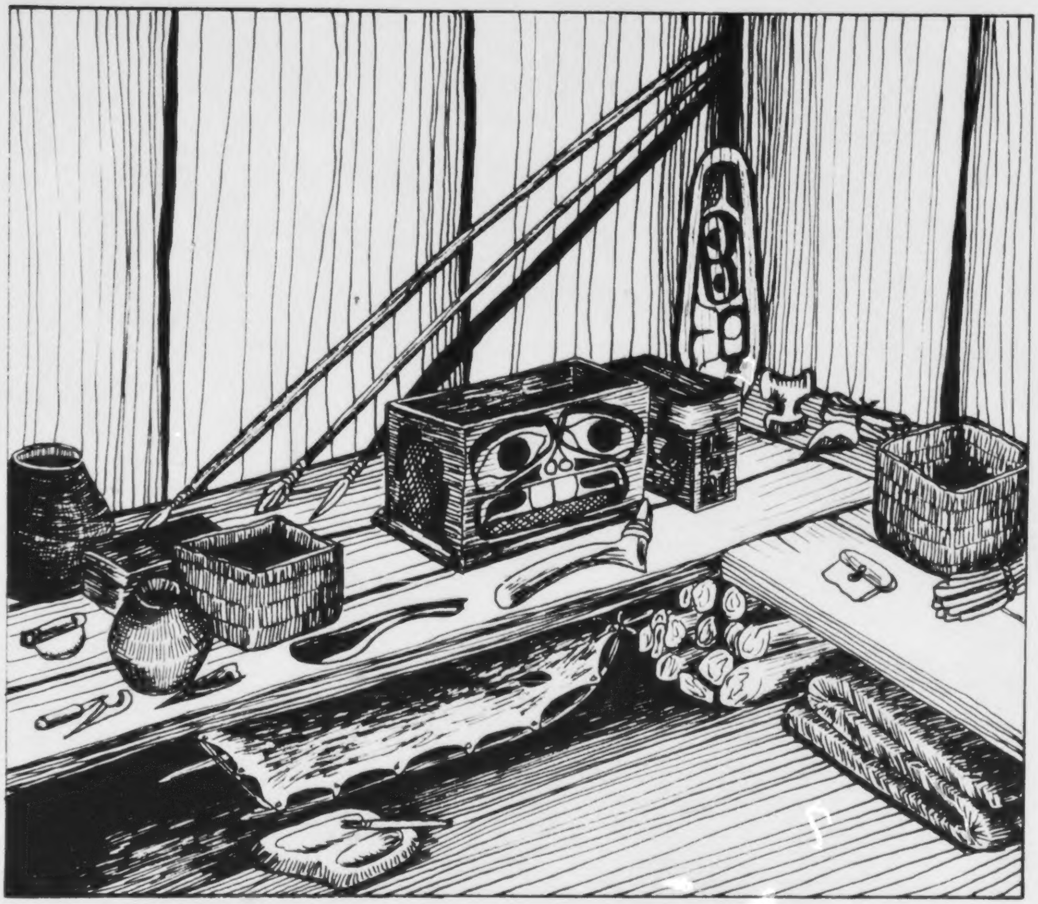
First, you have to push aside the skin hanging in the doorway and crawl through the round hole.



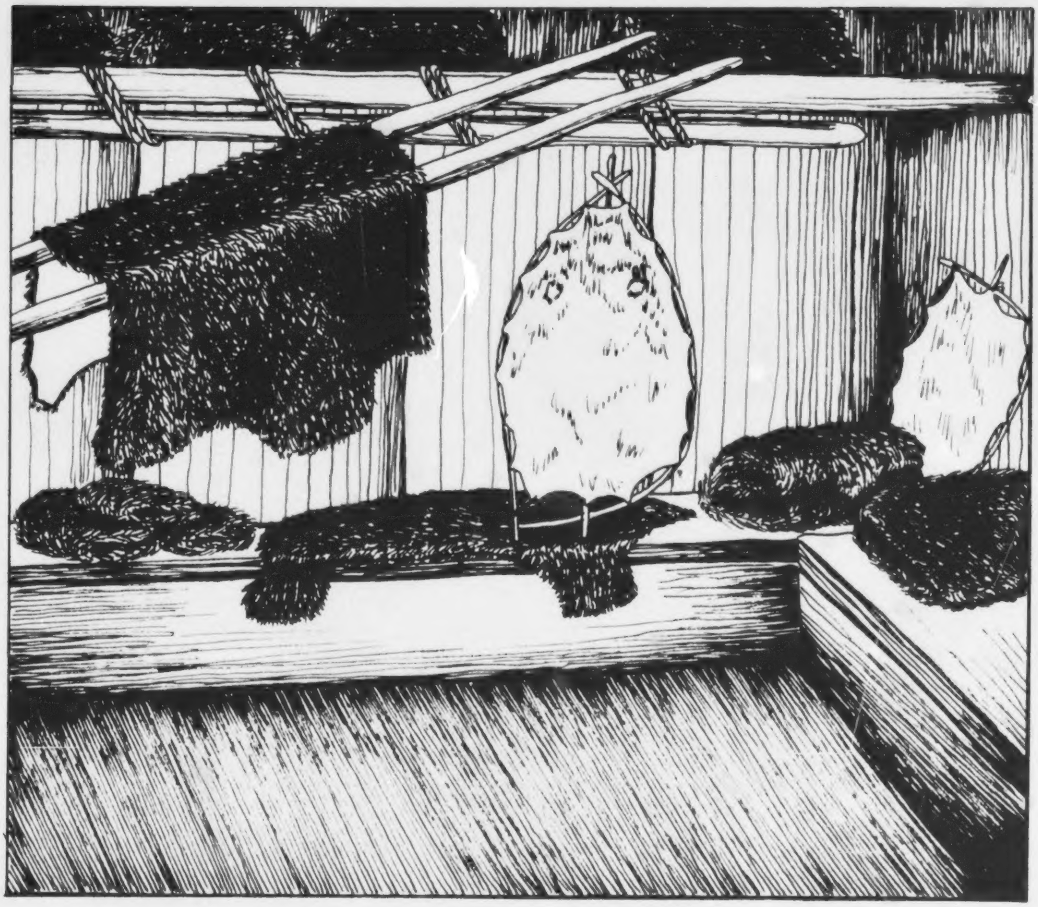
You crawl inside on hands and knees and blink. It is dark inside. As your eyes get used to the dim light, you notice that a bit of light is coming into the house from the ceiling. You look up and see a big hole cut in the middle of the ceiling. The hole is partly covered by a wooden board.



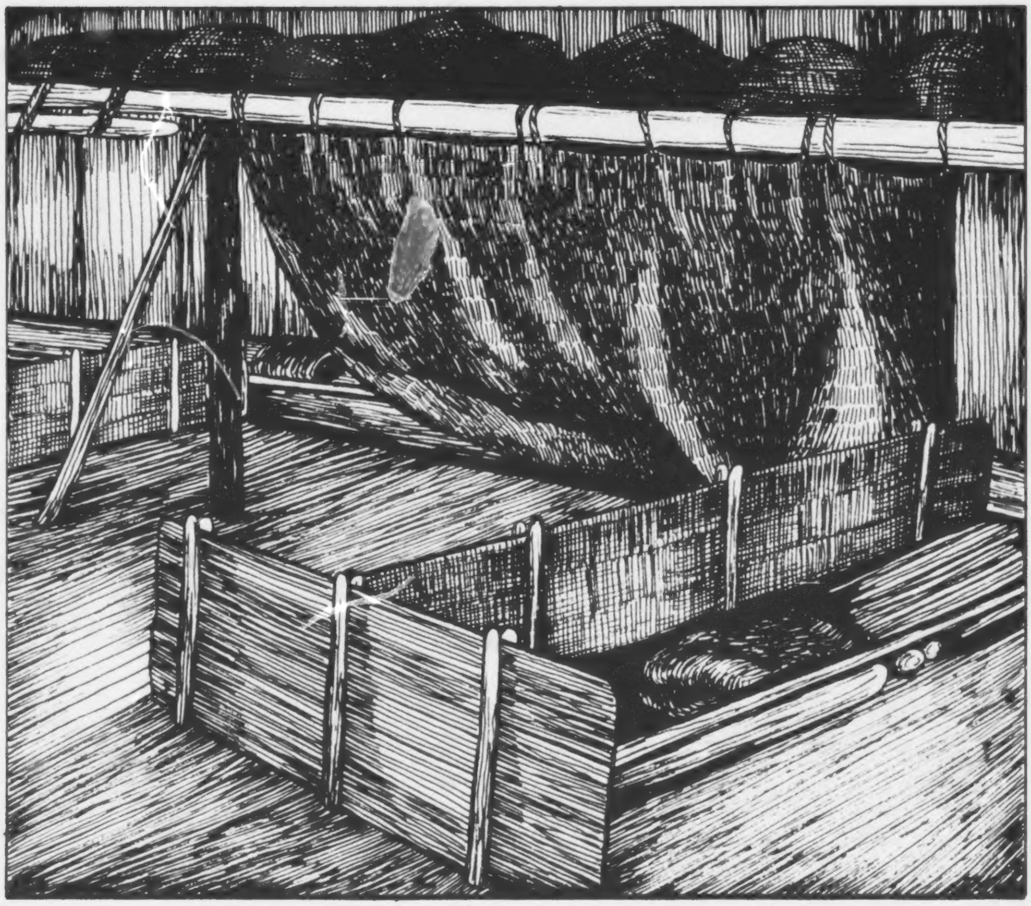
You look down from the ceiling and notice that on the ground right underneath the hole there is a hearth, dug out of the ground and lined with stones. There are bits of charred wood and a few burned bones in the fireplace.



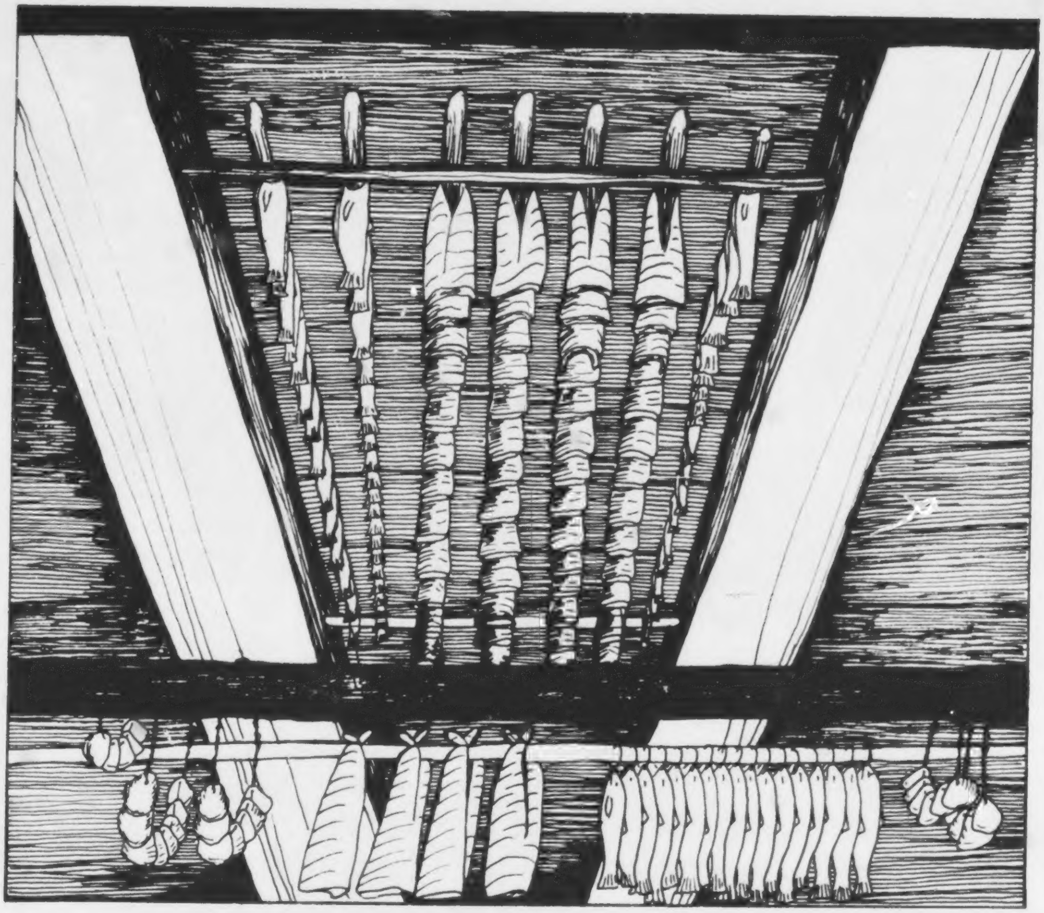
You can see better in the dark room now. You look around and see that you are standing in a very big room. In fact, the whole house seems to be one big room. You are standing on a platform that is about three feet wide. The platform is made of wooden planks. It goes all around the house, and all along it you see stone and wood tools, wooden boxes, baskets, spears -- the things that belong to the people who live in this house.



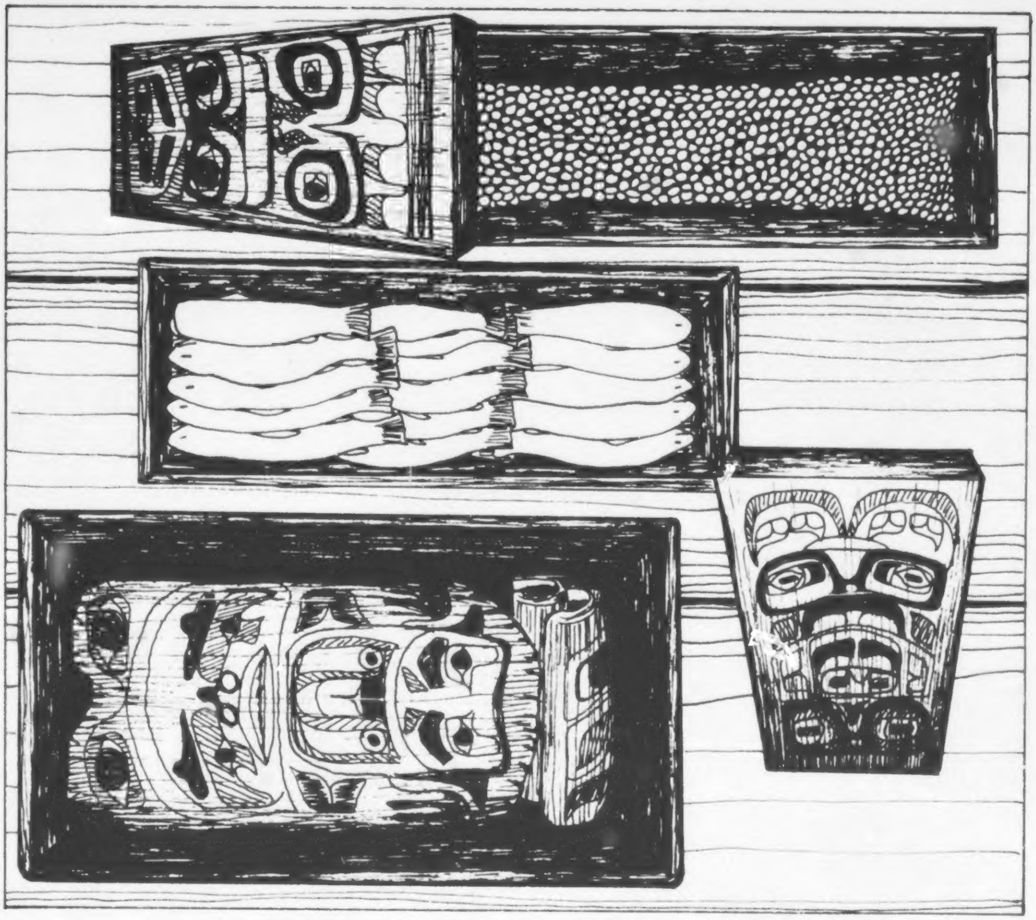
There are rolled up deer and bear skins against the walls.



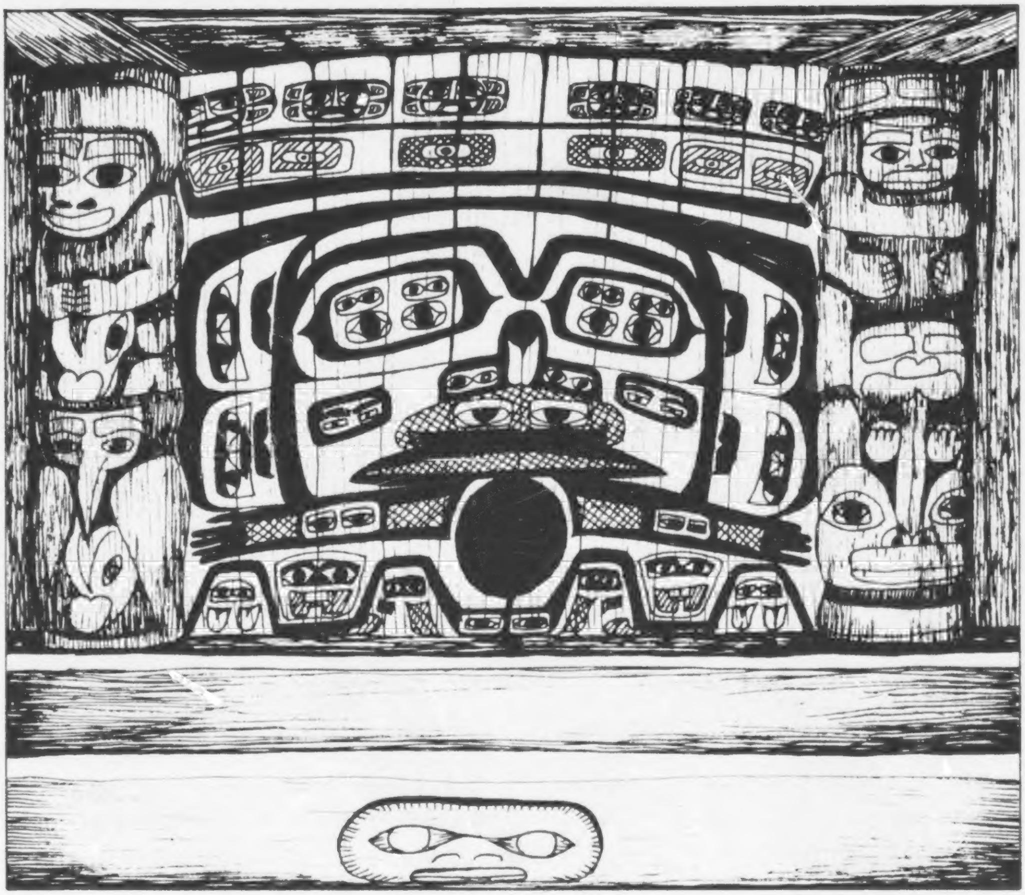
There are mats woven of thin strips of cedar bark hanging on the walls. Mats are also hanging across the platform in some places, divided it into separate little rooms.



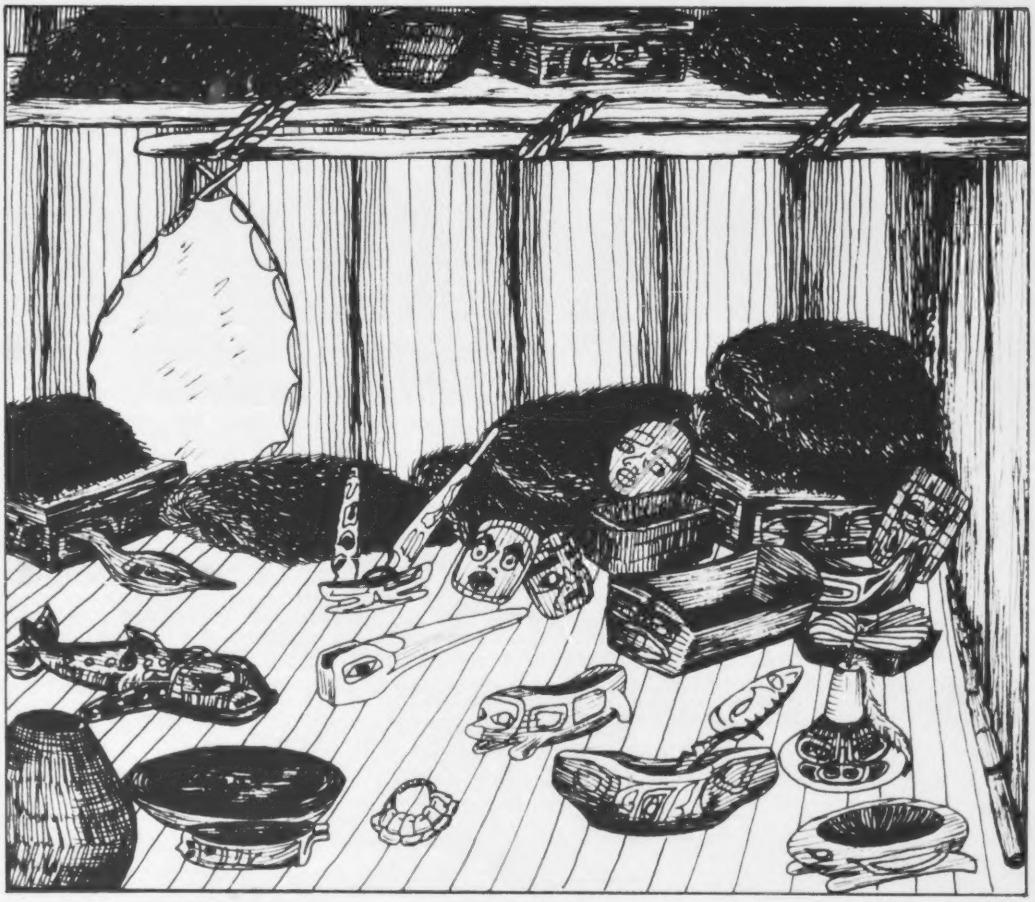
There are strings of clam shells and dried fish hanging from the rafters, right under the ceiling.



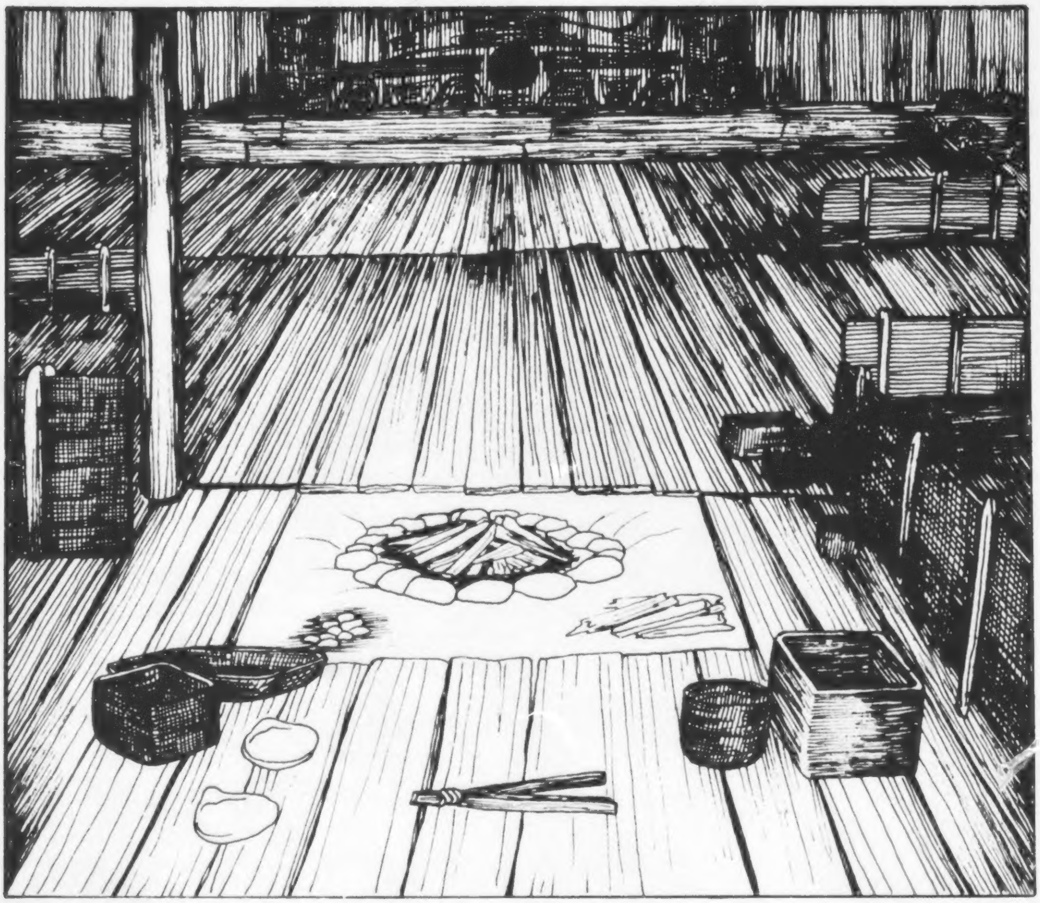
You walk along the platform, all around the house, and peek inside some of the wooden boxes. Some have dried fish or berries in them. Others have fancy skin or bark clothing. One box even has a suit of wooden armor in it!



You keep walking along the platform. When you get to the back of the house, farthest away from the door, you look more closely at the back wall. It has carved and painted designs on it. And then you see, for the first time, that there is a round door in the middle of the wall! There must be another room through the door!



You crawl through the round doorway into a room. There are more rolled up skins against the wall, more boxes and baskets filled with food, clothing, and tools. And there are wooden masks, and decorated sticks, and huge wooden dishes with carvings on the outside too!



You crawl back through the doorway into the main part of the house. You step off the platform onto the floor. The floor is covered with wooden planks, all the way to the fire pit. You notice some long wooden tongs, spoons, and some more boxes and baskets near the fireplace.

You might begin to feel a little scared, being in such a big, dark house all alone. You might wish there was a fire in the fire pit, and people telling jokes and cooking meals and mending tools and making baskets. And if you are lucky, you might hear sounds of canoes landing on the beach and people returning home from their summer fish camps!

KIKSADI DOG SALMON LEGEND

Transcribed from a Recording by
Andrew P. Johnson

February, 1975

© A. P. Johnson, February, 1975

KIKSADI DOG SALMON LEGEND

Production of the
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of the
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4510 International Airport Road
Anchorage, Alaska

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Introduction

This clan story was originally narrated by Mr. A. P. Johnson of Sitka. He is well qualified to relate the legend, as a scholar both in the traditional Tlingit sense and in the Western academic sense.

As a prominent member of the Kiksadi clan and a child of the Kaagwaantaan clan, he received instruction in clan history and traditional ways from many distinguished forebears.

He has also been a teacher in BIA schools for many years, has studied for the ministry, and has been an active evangelist.

The staff at the Alaska Bilingual Education Center wishes to thank Mr. Johnson, not only for allowing us to print the story, but also for his help in proofreading and correcting the manuscript.

KIKSADI DOG SALMON LEGEND

The story I'm going to tell you belonged to the Kiksadi clan. The event took place near Sitka at the Nakwasena River.

Toward fall time we go to Nakwasena and we dry salmon. At first we dry the humpies. But we don't dry very many humpies. It doesn't keep very well for the winter. We only dry a few of them; maybe 25 or 50 of them per family. We eat it right away. We don't keep it for the coming winter.

Then comes the fresh run of the dog salmon, right from the ocean. We do not dry very many of them; we only dry a few. The eggs from the female dog salmon are still all in one piece and the milt from the male is still hard and all in one piece when they first come in. Now that dried salmon, that dried dog salmon, is only kept for soaking. They are fresh run salmon from the ocean. When it's dried it dries like a piece of wood. You couldn't even bite it. You couldn't take a bite off of it, even if you broiled it. They use it for soaking. They soak it down at the beach, maybe 12 hours. By that time it's soaked enough and they boil it for breakfast. With seal oil it tastes good, especially to those that have grown up eating such food. They enjoy it very much;

I know I do.

When the dorsal fin on the dog salmon begins to show white spots on top, on the end, they would take these dog salmon. The male dog salmon milt would be so soft it would start running. When it breaks open it almost runs out of it. And the female dog salmon eggs are very loose. If you just squeeze the stomach, eggs begin to fall out. Now quite a number of these are dried for the coming winter. And when you broil it over the fire the flesh is crumbly, nice and soft. Even the old people enjoy it, even though they haven't got very strong teeth. It's very delicious. It doesn't contain very much oil. It's mostly fish flesh and not much oil.

And this is what they were doing at Nakwasena. People were there to put up food. They were already putting up the winter supply of dog salmon, drying it up thoroughly. And the boys were having lots of fun on the beach. We are taught to capture birds and animals alive. But we do not keep them as pets. The moment we catch them we let them go. Sometimes we use snares. Aakwtaatseen, a young boy of 12 or 14, was playing with a snare his father made him near the shore of the river.

Now, a lot of loose salmon eggs

are put on the bottom of the river under the snare. And the seagulls have the habit of dipping down. As they dip down to eat the salmon eggs they'll put their head through the snare. When they come back it's around their neck.

We'd have lots of fun. We'd go down there. Our mothers would put dry clothes on us. In less than 5 minutes we are soaking wet from head to feet. Even the shoes are all soaking wet.

And that's what Aakwtaatseen was doing, and they were having lots of fun, counting how many seagulls they had caught. In the midst of that, Aakwtaatseen had gone home to eat his noon lunch. He was very hungry. He knew what to do. He ran on up to the house where his mother was preparing the winter supply of food.

He asked his mother, "Mother, may I have a piece of dried fish." His mother gave him a piece. "Here, you eat that." It's somewhat rich; the part of the salmon she gave him is somewhat rich.

He looked at it. "Ahh, the salmon is a little moldy." He complained. "It's a little moldy."

His mother told him "A little mold won't hurt you. Go ahead and eat it."

Just then someone called out from the beach. "Aakwtaatseen! You have a seagull in your snare!"

He forgot about the piece of dried salmon and started to run. When he went out in the water, the seagull began to pull the whole thing out. It came loose from the rocks and kept on going and pretty soon the water was up above his waistline. He disappeared.

The father ran down, got in the water. The water was clear. There was no sign of Aakwtaatseen. There were just dog salmon swimming around. No one knew what happened to Aakwtaatseen.

According to the story, the people

of the salmon captured him. The salmon people took him out to the ocean, way out on the sea; took him to the place where the young salmon go in the fall of the year after they leave the salmon river. He stayed out there for about three or four years among the salmon people.

There was a time he was so very lonesome, he could not even bear it. He felt like weeping. But he decided he wasn't going to weep. He rebelled. He didn't want to eat anything. They tried to give him food but he wouldn't take it. They took him to the mouth of a large river. On each side of the river, just as it enters the ocean, there was a creature in the water. One on his side, another one on his other side.

They were the happiest creatures. All day long they danced. They'd go down in the water and come up again, and then would go down again. Aakwtaatseen hadn't laughed now for many days. They took him to one side of the river and put his arms around one of the creatures. They told him, "Now, you hang on tight, don't be afraid of getting drowned." As he put his arms around the creature, the creature began to dance with him. It amused him so much he started laughing. And they put his arms around the other one. After that he was himself again.

Now one day they told him, "We're going to go to a big dinner that's going on. It's put on by different people. The people are people whom you know. You are well acquainted with them, but you have never thought of them as people. You thought of them as creatures of the sea."

As he came near the place with the salmon people, he heard people singing Indian songs that were very happy, and beating the drum. You could see the feathers flying all over. The feather, symbol of peace. He wanted to see who they were. He looked through a crack, and as he looked through the crack he felt something on his face. It seemed to be covering that part of his face where he thought the feathers were flying around. When he reached up and scratched it he found on him herring eggs. Those were herring people putting on a big dance.

After Aakwtaatseen left he went back and one day they told him, "We are going back to your country, to the place that you came from." They kept on going. Everybody was paddling. He wasn't paddling; he was sitting right in the middle of the canoe, and each time they would tell him where they were.

According to the Tlingit people, way out in the ocean, in the middle of the ocean in the deep places, there is no light. It's all dark. And when they came to the line where it gets dark, Aakwtaatseen saw very fearful things ahead of him. There were large eyes looking at him. And each time before an individual went past the line he would let out a war cry and he'd rush right by those places in a hurry. As they went by some of them were bitten. And when the salmon come to the river you find teeth marks on some of them. You never know what bit them, what kind of creatures bit them.

At this time we already had copper; we were using copper for implements and ornaments. There were those that worked in metal who would make copper wires. They made it into the form of a rope. Very flexible. More like chains all linked together. They would measure a full-grown man's neck, and when the child got to be a certain age, when the head was the size of a grown man's neck, they would slip this endless copper rope over his head. And the child commenced to grow, and they wouldn't take this off; he died with it on. And this showed the person was from an aristocratic family. And they put this around the neck of Aakwtaatseen when he was a baby, being of an aristocratic family.

And when he came nearer the river, the father and the mother saw a very nice looking, stream-lined dog salmon. It was so pretty, a very large dog salmon, unusually larger than the rest, with no mark on it. It was a perfect fish.

Aakwtaatseen recognized his family before he went on up the river. As they came to where the river people were going, some of his friends, some relatives, were going in a canoe. The fish people told Aakwtaatseen , "There are your clan going up there. They know who you are. Stand up and look at them." Aakwtaatseen in his mind stood up. He thought he stood up. Instead of that, the people in the canoe called out, "Here jump!"

Finally the father hooked him, brought him ashore and the mother started to cut the head, and they found under the skin was this copper rope. She recognized him.

Then all the women cleared out and cleansed the whole smoke house. And they wrapped him up. They put him on the platform right above the door. They had no fire in it. They put the body of the fish there and they put a very nice skin blanket over it. For several days it was there.

And finally, they heard the blue flies' sound up there. And it began to change into a tune. The platform was very large. Big enough to hold a human being. As time went on they knew that it wasn't a blue fly, but a person singing. And they went up there on a ladder and took his body down. He returned back with his own people.

And it was told that he became one of the strongest i_x_t' of the Kiksadi people. He practiced telepathy and portation. He could communicate with Kake from here. That was the first wireless station in Alaska.

When they brought him down he

became one of the strongest ixt' among the Kiksadis. And later on he composed a song. It did not become the national song but we sing it quite often. You don't dance to this song, like you would any other. You have mountain sheep wool dyed red. The women wear them hanging from their ears. The first verse you swing towards your left. The second verse you swing to the right. And the men keep time with the long sticks with the emblems on them.

RAVEN and the FOG WOMAN

This story was adapted from John R. Swanton's

Tlingit Myths and Texts (1909), page 108.

Illustrated for AME by Nancy Logue

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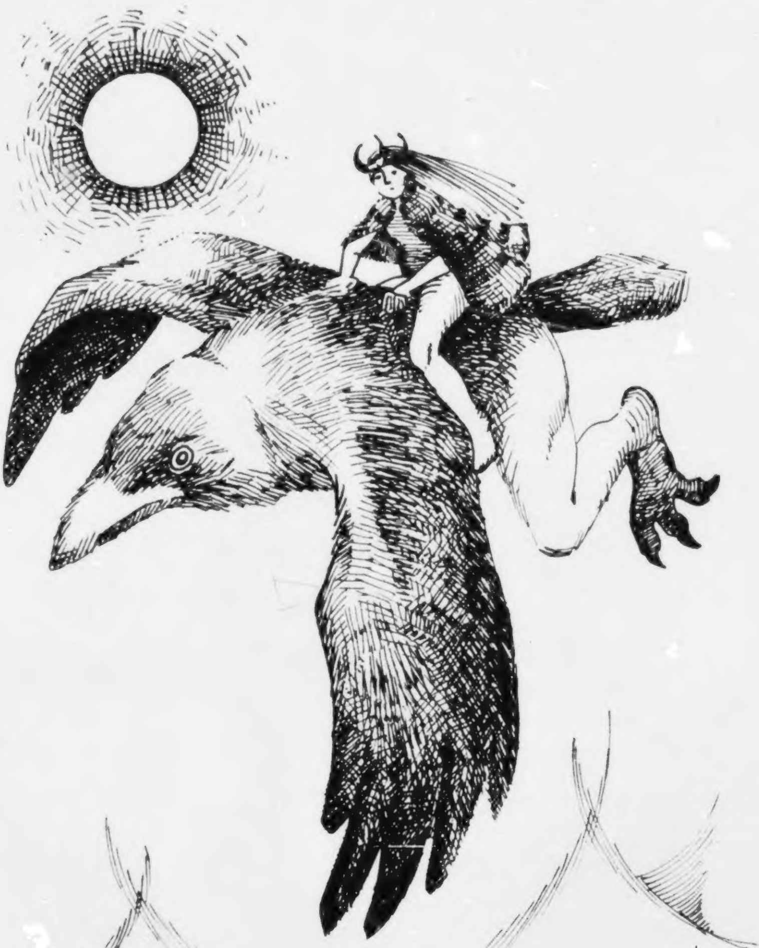

RAVEN AND THE FOG WOMAN

Raven wanted to get married. He went to the chief called Fog-Over-The-Salmon, who had a young daughter of marriageable age. The chief was glad that Raven wanted to marry his daughter, but he said,

"You must promise to treat my daughter well. You must have respect for her, and look after her. If you behave badly, she will leave you and you won't get her back."

Raven agreed to what the chief demanded, and the couple were soon married. They lived contentedly in the village near the water all summer and fall. Then winter came, and they were without food.

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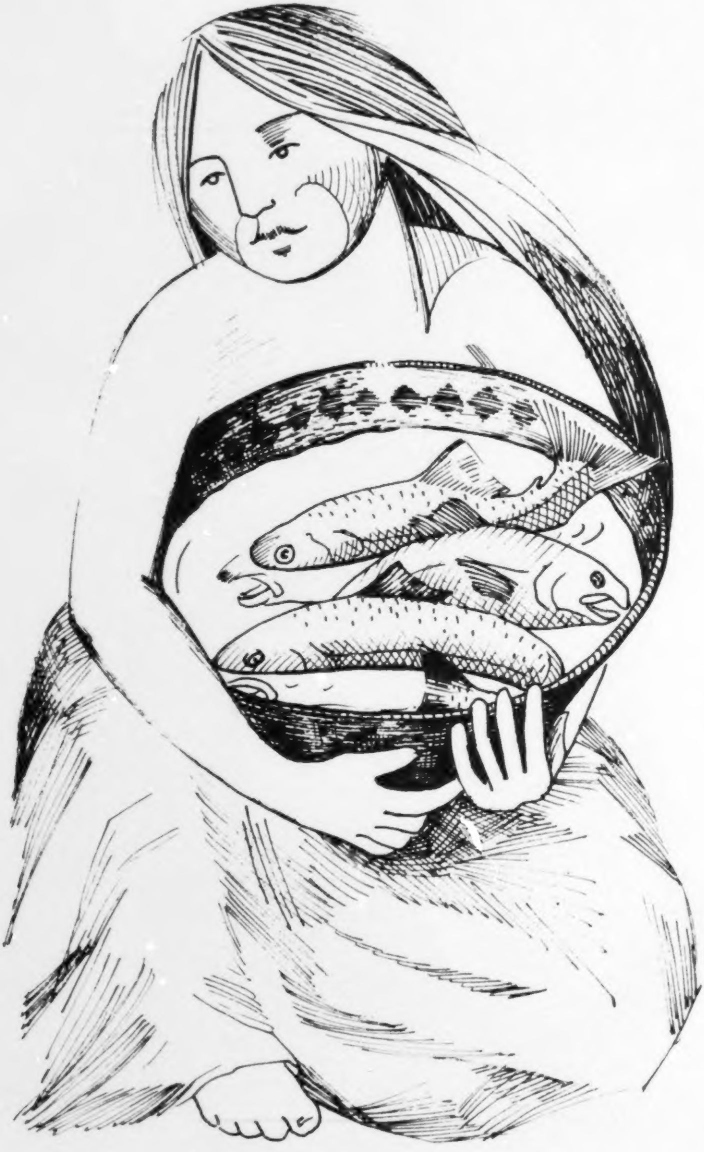

One bleak rainy day, after they had been hungry for some time, Raven's wife started making a basket.

"What are you making a basket for?" asked Raven testily. "We have nothing to put in it."

His wife did not answer him, but continued making the basket, until it was very big.

That night they went to sleep hungry again, and the next morning when Raven woke up, he saw his wife sitting on the floor washing her hands in the basket. He got up to look at what she was doing, and when she had finished, there were salmon in the basket! These were the first salmon ever created.

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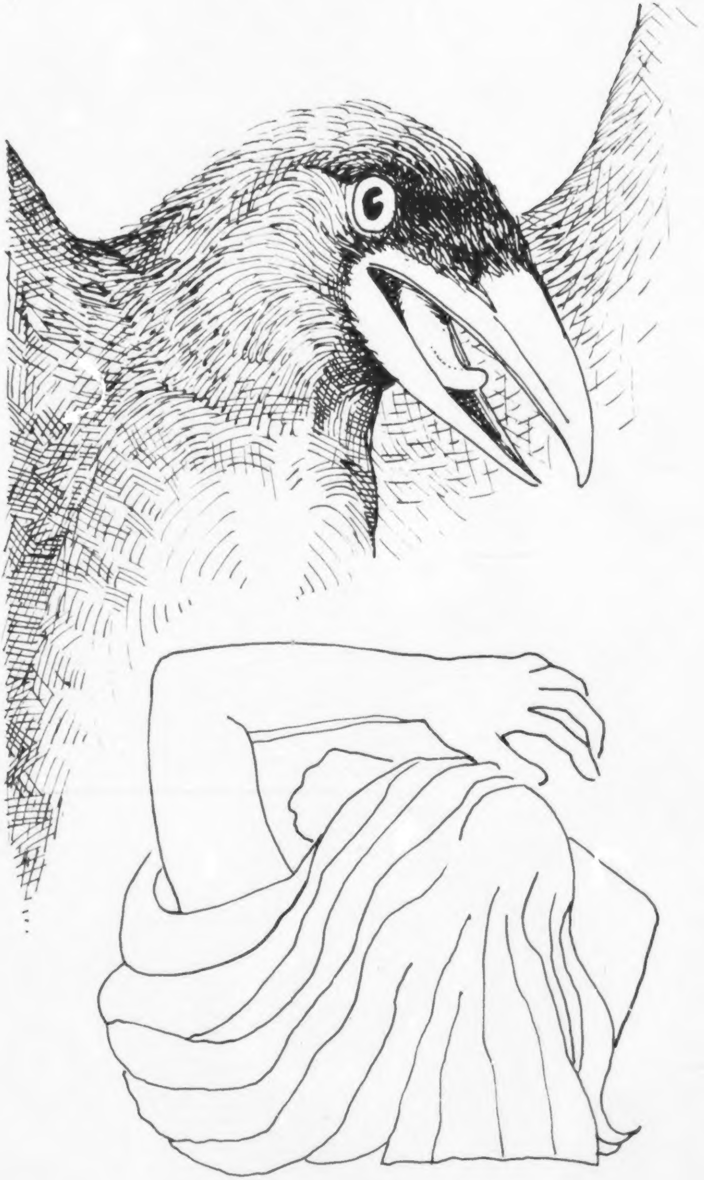
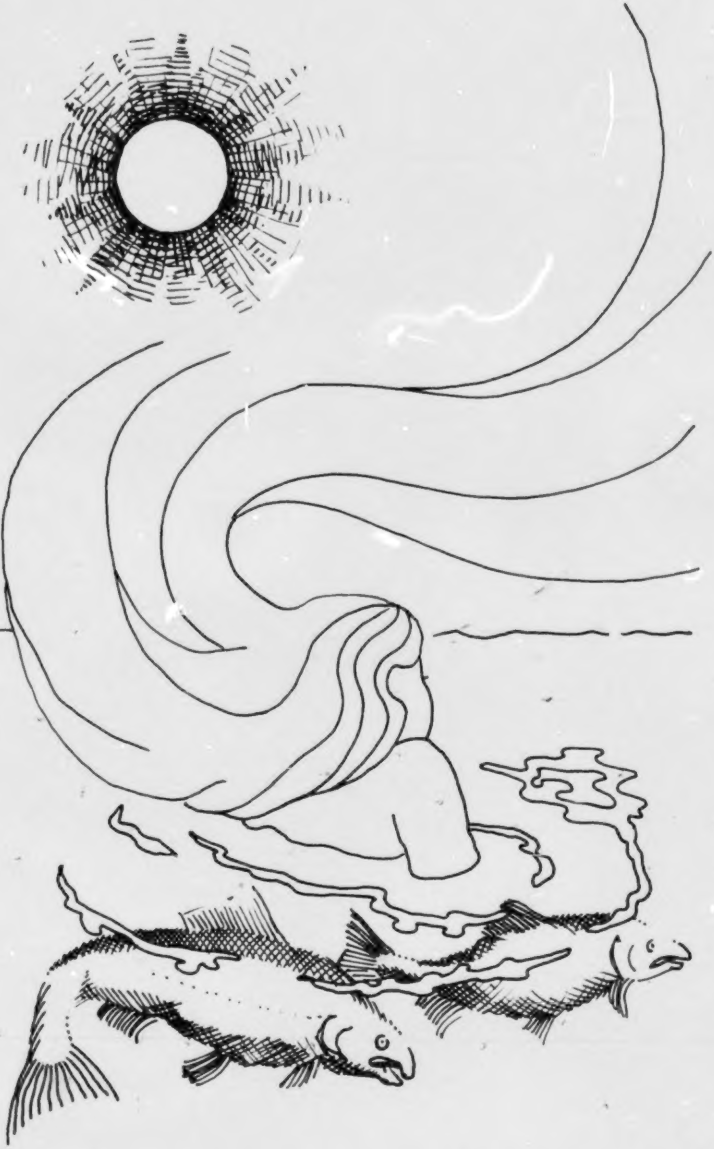


Raven and his wife were very glad, and they cooked and ate the salmon. Every day, she did the same thing: she washed her hands in the basket, and when she had finished, there were salmon in it. Soon, their house was full of drying salmon, and they had plenty to eat.

After a while, however, Raven forgot that he owed his good fortune to his wife. He quarreled with her. Every day they would exchange bad words with one another; and in the end Raven got so angry that he hit his wife on the shoulder with a piece of dried salmon! He had forgotten the words of his father-in-law, the chief.



Raven's wife ran away from him. He chased her, but when he tried to catch hold of her, his hands passed right through her body as if through mist. She ran on, and every time Raven clutched her body, there was nothing to hold on to. He closed his hands on emptiness.

Then she ran into the water, and all the salmon she had dried followed her. Her figure became dim and she slowly disappeared into the mist. Raven could not catch her, because she was the fog.

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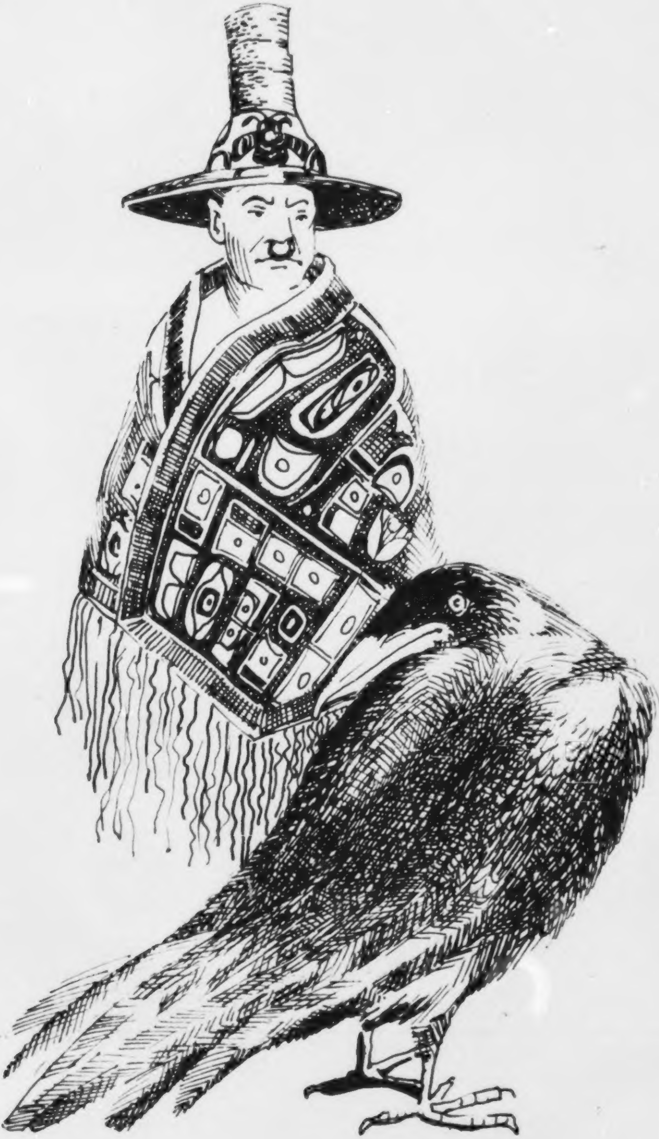

Raven went to his father-in-law, Chief Fog-Over-The-Salmon, and begged to have his wife returned. But his father-in-law looked at him sternly, and said,

"You promised me that you would have respect for my daughter and take care of her. You did not keep your promise. Therefore, you cannot have her back."

RAVEN AND THE FOG WOMAN

Discussion

(Ideas for you to talk about with your friends or your teacher; or you could write out your thoughts if you wish.)

1. Why did Raven lose his wife?

2. Do you think it would be easy or difficult to be married to Raven? Give reasons for your ideas.

3. Whom do you feel sorry for in this story? (You may feel sorry for more than one person!)

Writing

1. The story doesn't say what Raven and his wife quarreled about. Write a story about their quarrel in your own words. Get some of these things into your story (but not necessarily in this order):

   What Raven did to make his wife angry.
   What the wife did to make Raven angry.
   What both of them said and shouted.
   Where they quarreled.
   What they did and what they looked like when they were quarreling.

2. What do you think happened to the Fog Woman after she left Raven? Write a story about where she went and what she did.

3. Write this story out as a play and read it, or perform it to your friends.

4. Write anything else that this story suggests to you.

THREE BROTHERS

written by
Patricia H. Partnow

adapted from an incident
described in Frederica deLaguna's
Under Mount Saint Elias (1972)

The Alaska Bilingual Education Center
of the Alaska Native Education Board
4510 International Airport Road
Anchorage, Alaska

THREE BROTHERS

In Lingit Aanee, brothers were very fond of each other. They grew up together; the oldest brother babysat his younger brothers. The boys went through training from their uncle, and learned to fish, hunt, and carve together. So, by the time they grew up, brothers loved each other and enjoyed spending time together. They even lived in the same clan house after they each got married.

Once in a while, though, two brothers did not get along with each other. This is a story of one of those times. It is a true story which happened in the 1800's. The names have been changed, but the story has not.

There were three brothers who lived in a certain village. We will call them Joseph, Peter, and Daniel. The oldest, Joseph, was head of the household, and was a strong shaman, one who could cure almost any illness. The youngest, Daniel, was the best hunter of the three: he was especially skilled in hunting bear, the most difficult of animals to kill, and sea otter, a very valuable animal because of its fine fur.

When Daniel was old enough, he married a good looking and skillful young woman. Unfortunately for Daniel, the woman he married was the same one that the middle brother, Peter, wanted as a wife. Peter never told his younger brother about his feelings for his wife, but as the two grew older he never forgot that his brother had been chosen over him. He held his jealousy and bitterness inside him, always being friendly to his brother and sister-in-law, even though he did not feel friendly.

Now Peter had other reasons to be jealous of

Daniel. Although he was older, he had never become the good hunter that his brother was. People respected the oldest brother Joseph because he was a good leader and a powerful shaman. They respected the youngest brother because he was a good hunter. But they did not respect Peter, for he had no special skills which would hold him above others.

Daniel was still a fairly young man when his hunting skills began to leave him. He noticed that his arms were not as quick with the spear when he was hunting bear, and that he became tired easily when he went out in his canoe to hunt sea otter. Daniel became weaker and weaker as the days went by. First he had to use a cane to walk around. Then he needed to lean on his wife for even the shortest walks. He was no longer able to sit in a canoe. Finally, he became so weak that he had to lie in bed all day.

He could not talk above a whisper. He could not even swallow water.

Daniel realized that he was going to die. As was the custom, he sent for a shaman to tell him the cause of his illness. Although his oldest brother, Joseph, was a powerful shaman, he was not able to help Daniel. A shaman's power would not work in helping members of his own clan. Joseph had to sit by and watch as his brother became weaker and weaker.

While Daniel was waiting for the shaman he had sent for, he had a dream. He dreamed that Peter had asked him to kill a sea otter for him, and that he, Daniel, had refused. Peter became very angry at him. The dream ended there.

The shaman finally arrived at the village. He went into Daniel's house and saw the ill man lying on a bed of bear skins. He listened to the tale of the dream, and as soon as he heard it, he knew what had happened. Peter had always felt jealous of his younger brother, until his mind was sick with jealousy. He had finally given in to his evil feelings and had made Daniel ill by bewitching him. The shaman told Daniel that Peter had buried some bits of his clothing in an old grave on a nearby island. That was the cause of Daniel's illness.

After the shaman's visit, Daniel sent for Peter. Daniel knew that it was still possible for Peter to undo the magic he had done to his brother, and make him well again. Unfortunately, Peter was away from the village on a hunting trip at the time, and could not be found.

Daniel waited in his bed for Peter to return to the village. As the days went by, he began to realize that he would never get well. The spell had gone on too long. Daniel told his wife to place a long bear spear under the blanket with him. He planned to kill his brother so that he would not bewitch anyone else, and so that the family would be spared the shame of having it known that there was a witch among them. Daniel knew that he was very weak, but felt that he must find the strength to do this one last thing before he died, for the sake of the family he would leave behind him.

Peter finally arrived at the house, and his face was painted black in mourning for his brother who was about to die. He was weeping in grief, but Daniel felt sure that it was pretended, not sincere grief. Daniel told him of his dream and demanded that Peter confess to bewitching him. All the time he was speaking to Peter, Daniel had his hands around the spear that was hidden under his blanket.

Peter seemed to realize that his brother was planning to harm him, because as he sat at Daniel's bed, he picked up the other man's small daughter and held her in his lap. Daniel did not dare attack his brother for fear that his daughter would also be hurt. He decided that his brother was too powerful for him and he threw the spear down.

Daniel died that night. Peter was not punished, as was the usual custom; perhaps because he was the brother of an important headman, Joseph. Or perhaps because his clan did not want to let it be known that one of their family was a witch.

Daniel's widow, who was expected to marry her dead husband's brother, refused to do so. Peter lived the rest of his life as he had the first part of it, respected by no one, feared by many, and always very, very bitter at the way life had treated him.

A TLINGIT UNCLE AND HIS NEPHEWS

written by
Patricia H. Partnow

adapted from an incident
described in Frederica deLaguna's
Under Mount Saint Elias (1972)

The Alaska Bilingual Education Center
of the Alaska Native Education Board
4510 International Airport Road
Anchorage, Alaska

A TLINGIT UNCLE AND HIS NEPHEWS

In the old days, when a boy reached the age of 6 or 7, he was put in the care of his mother's brother, his uncle. The uncle taught the boy how to be a good clan member, how to be a good hunter, a good warrior, and a good person. Each uncle had a training schedule for his nephews to follow.

One part of the training was very hard. Every morning, summer and winter, the young boys had to bathe in the sea. Then when they climbed out of the cold water, they hit each other on the back with alder branches to warm up their bodies. It was believed that this would make the boys strong, healthy, and brave in war.

The uncles felt that this was good training, because they had been through the same when they had been boys. But some uncles were more strict in the training than others. The uncle in this story was well known for being very strict.

He was an important man, the head of G̱aalyax̱-Kaagwaantaan Beaver House at Okalee Spit, Controller Bay. His name was 'Ax̱aaḵuduuluu. This man took his nephews to the shore each morning, just like the other men in the village. He watched the boys swim and hit each other with alder branches like the other uncles. But he made his nephews hit each other until all but one gave up and fell down in pain. Then he praised the nephew who was still standing.

You can imagine what happened. The boys who were naturally strong began hitting their brothers and cousins harder and harder so that they would be the only ones who were still standing at the end. And these boys became very strong. But the boys who were naturally a little weaker began to fear the training, because they knew that each morning would be worse than the one before.

One morning when 'Ax̱aaḵuduuluu called his nephews down to the shore, four of the youngest boys hid in the back of the community house behind some boxes. They did not want to go through the painful training again.

Of course the uncle saw at once that the four boys were not with his other nephews. But he didn't say anything at first. He watched the nephews go through their training as usual. Then he went back with them to the community house.

'Ax̱aaḵuduuluu went to the back of the house and sat down on the platform. He didn't say a word. He picked up a knife and calmly began sharpening it. "Send those four nephews of mine over here," he told one of the women. He kept sharpening his knife, showing no emotion on his face. The boys were led to the back of the house and stood trembling before him. They did not know what would happen, but they were all scared.

"Were you hiding this morning while the rest of the boys were swimming?" the uncle asked the oldest of the boys.

The boy did not dare lie to his uncle. "Yes," he whispered.

"Then you get the worst punishment!" the man said, and before anyone knew what was happening, he had taken his knife and slashed two long cuts across the boy's chest! The boy fell on the floor bleeding and moaning. The other boys were so frightened they couldn't move. Their uncle grabbed each of them in turn and did the same to them.

"That will teach you to be cowards!"

'Axaakuduuluu bellowed. "This is what you're training for! Next time you hide away, I'll cut your heads off!"

The four boys lay on the floor bleeding. None of them moved. The people of the Beaver House thought they were dead, and so they laid the boys on boards and put them up on the platform.

The boys' mother, Shakwei', would not believe that they were dead. She felt sure that she could cure her sons. She was a shaman, a healer, and she had the help of powerful spirits. She started working at once.

First, Shakwei' put on her dance apron, which was a painted piece of moose hide with dry bones tied all along the bottom. Then she told her assistant to start beating the drum and singing her spirit songs. He beat the drum, and she ran around the fire in the middle of the floor, singing to the drum beat and calling on her spirit helper as she danced. The dry bones on her apron rattled as she moved.

Shakwei' danced and sang and rattled for a long time. Then, finally, the boys moved. They had come back to life! And their scars were all healed! Shakwei' had saved her sons.

Ever since that time, the G̲aalyax̲-Kaagwaantaan clan has remembered their two ancestors, 'Ax̲aak̲uduuluu and his sister Shakwei'. They remember 'Ax̲aak̲uduuluu because he was a very strict teacher for his nephews -- one of the most strict teachers anyone has ever heard of. And they remember Shakwei' because she was a very powerful shaman -- one of the most powerful shamans anyone has ever heard of.

The Legendary Adventures of RAVEN

- featuring -

How Raven Became Black and Gave Water to the World

presented by

ALASKA MULTIMEDIA EDUCATION PROGRAM

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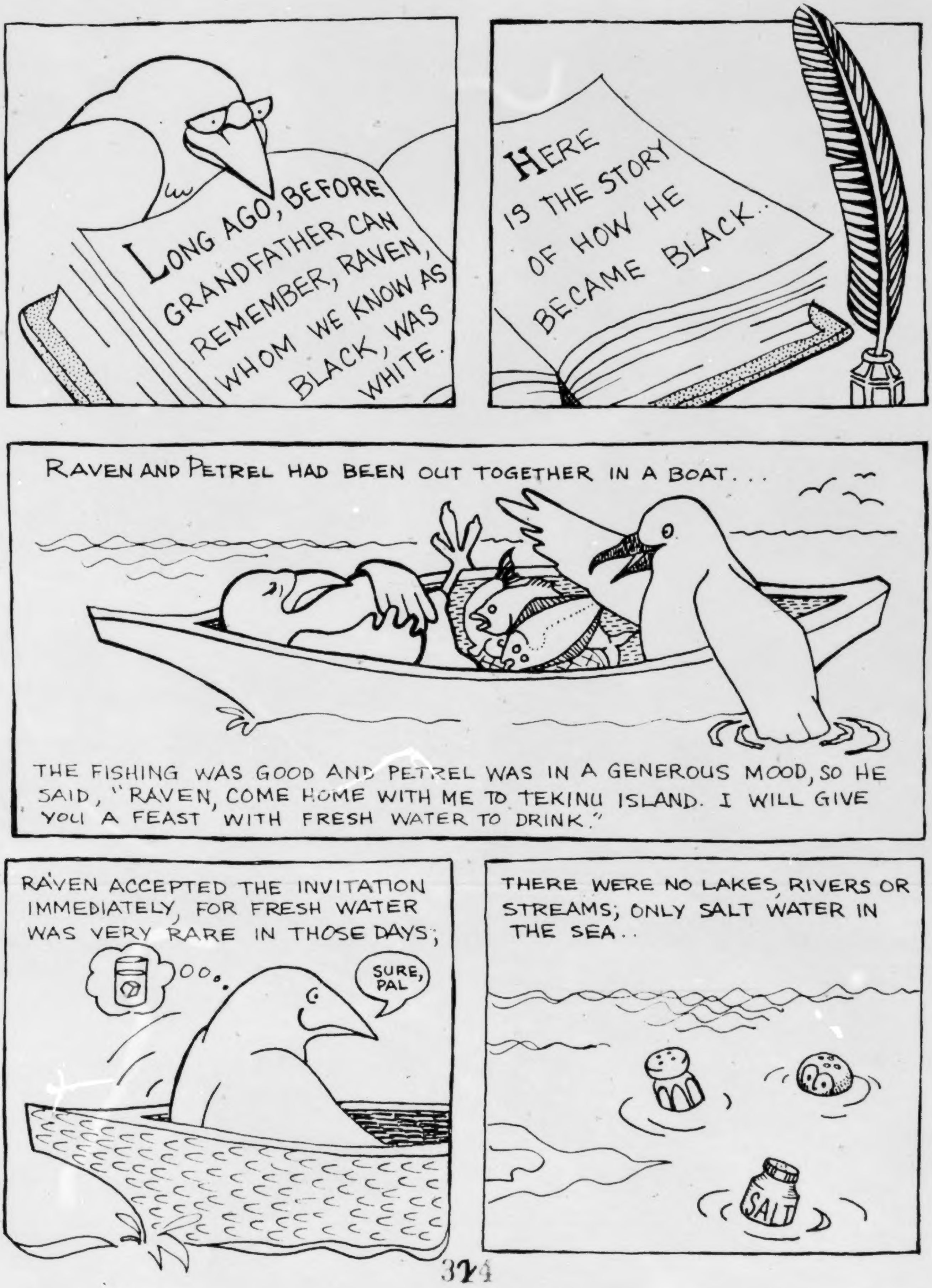
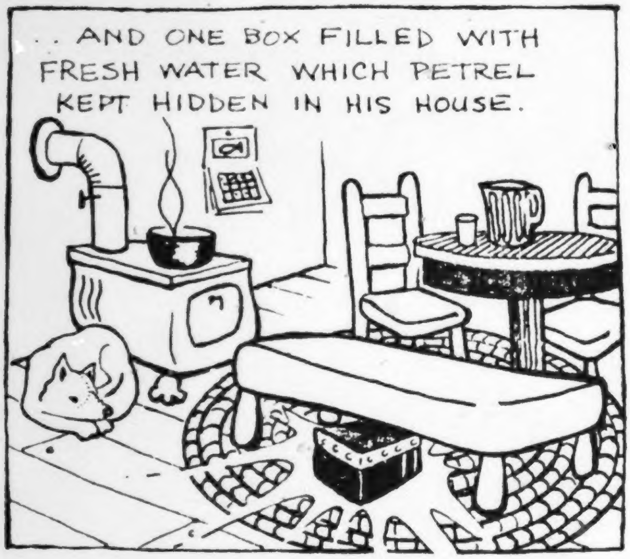
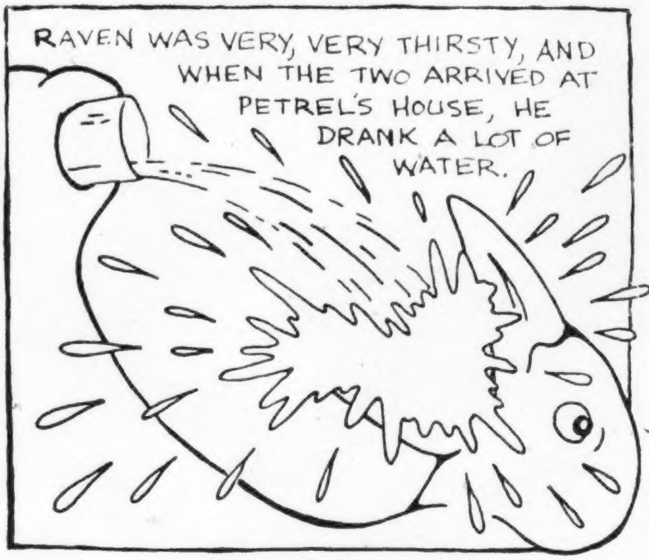
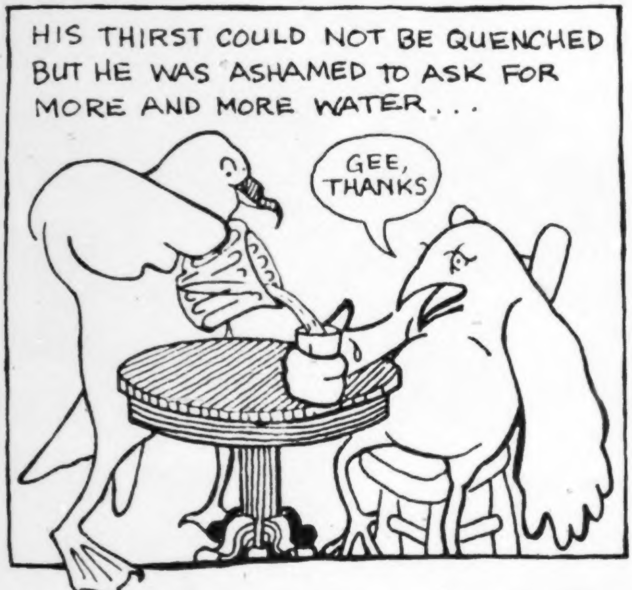
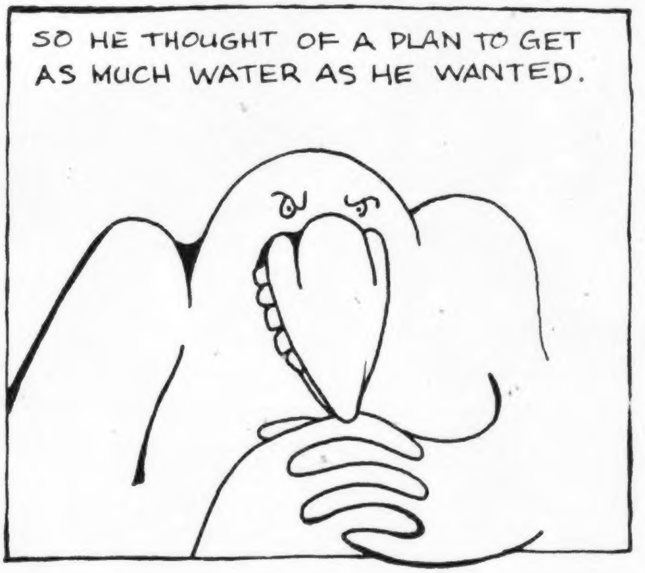
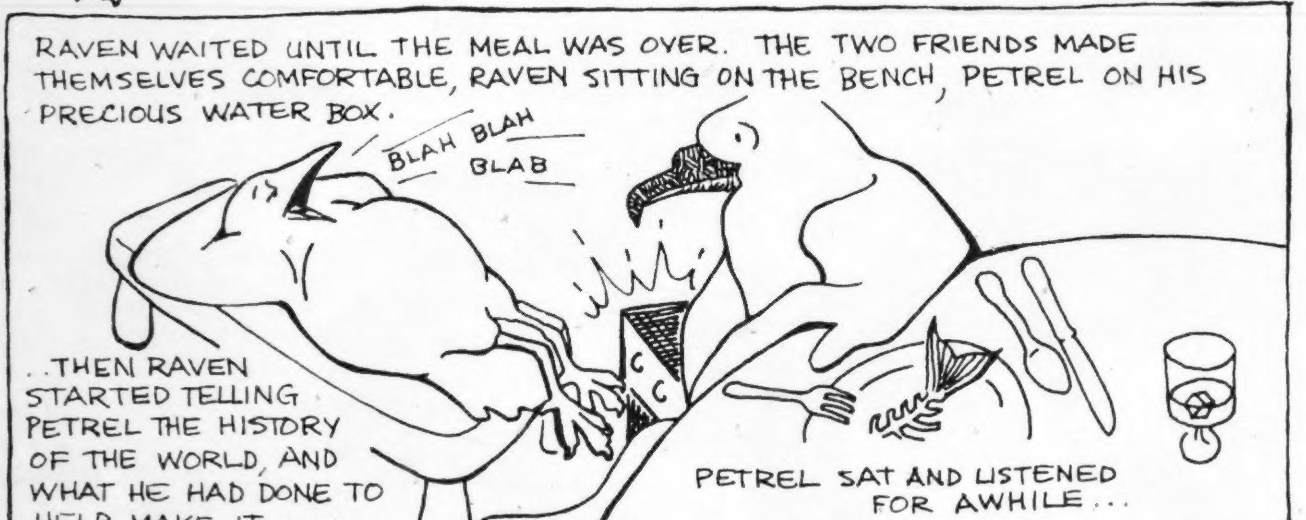

LONG AGO, BEFORE GRANDFATHER CAN REMEMBER, RAVEN, WHOM WE KNOW AS BLACK, WAS WHITE.
HERE IS THE STORY OF HOW HE BECAME BLACK..
RAVEN AND PETREL HAD BEEN OUT TOGETHER IN A BOAT...
THE FISHING WAS GOOD AND PETREL WAS IN A GENEROUS MOOD, SO HE SAID, "RAVEN, COME HOME WITH ME TO TEKINU ISLAND. I WILL GIVE YOU A FEAST WITH FRESH WATER TO DRINK."
RAVEN ACCEPTED THE INVITATION IMMEDIATELY, FOR FRESH WATER WAS VERY RARE IN THOSE DAYS;
SURE, PAL
THERE WERE NO LAKES, RIVERS OR STREAMS; ONLY SALT WATER IN THE SEA..
SALT


. . AND ONE BOX FILLED WITH FRESH WATER WHICH PETREL KEPT HIDDEN IN HIS HOUSE.

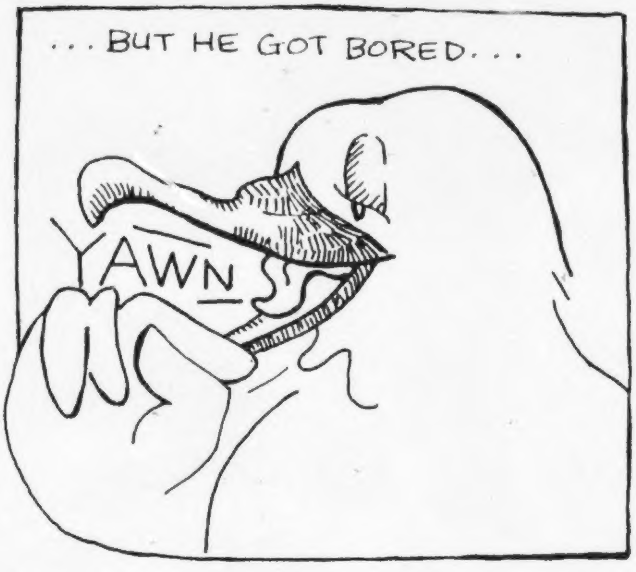

RAVEN WAS VERY, VERY THIRSTY, AND WHEN THE TWO ARRIVED AT PETREL'S HOUSE, HE DRANK A LOT OF WATER.


HIS THIRST COULD NOT BE QUENCHED BUT HE WAS ASHAMED TO ASK FOR MORE AND MORE WATER . . .
GEE, THANKS

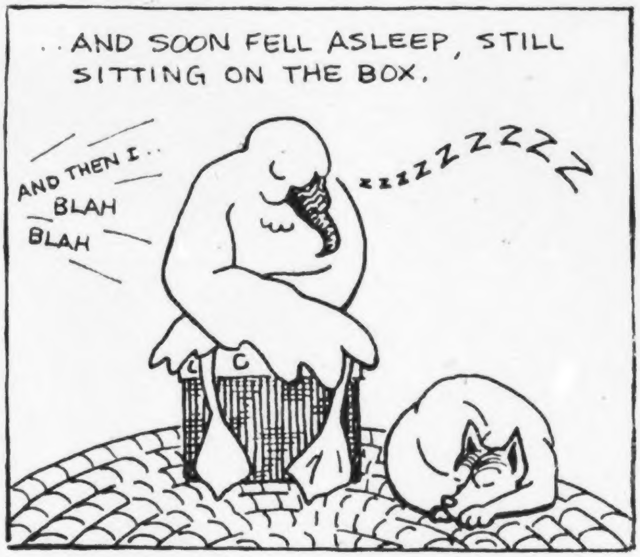

SO HE THOUGHT OF A PLAN TO GET AS MUCH WATER AS HE WANTED.

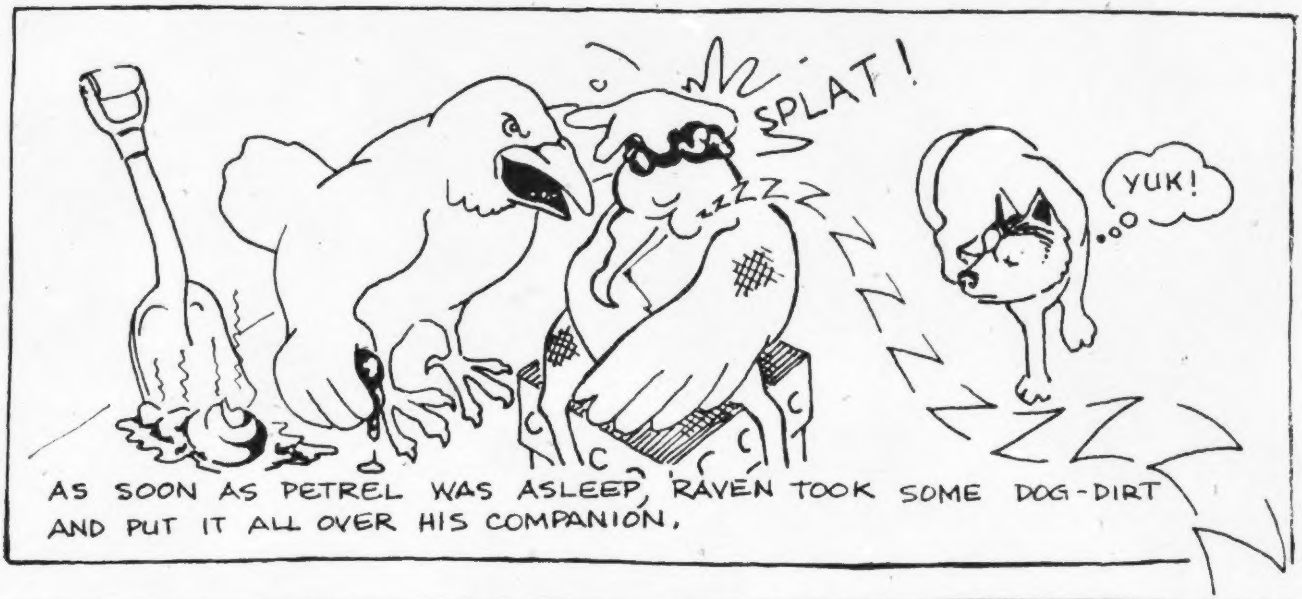

RAVEN WAITED UNTIL THE MEAL WAS OVER. THE TWO FRIENDS MADE THEMSELVES COMFORTABLE, RAVEN SITTING ON THE BENCH, PETREL ON HIS PRECIOUS WATER BOX.
BLAH BLAH BLAB
C
C
. . THEN RAVEN STARTED TELLING PETREL THE HISTORY OF THE WORLD, AND WHAT HE HAD DONE TO HELP MAKE IT . . .
PETREL SAT AND LISTENED FOR AWHILE . . .

. . . BUT HE GOT BORED . . .



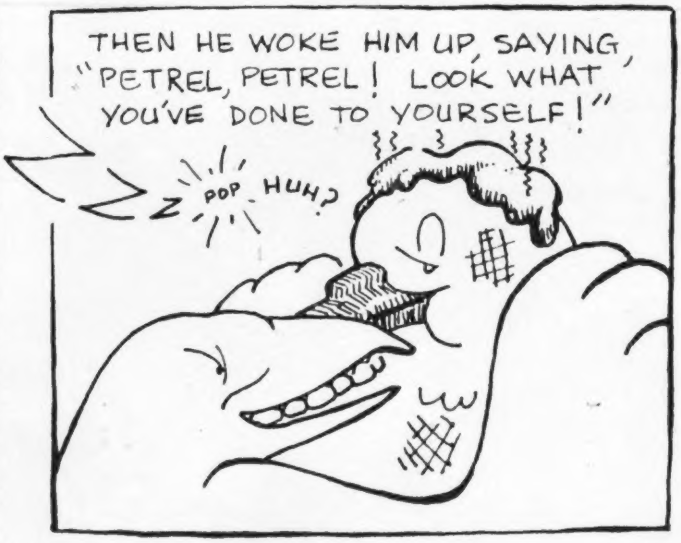
. . AND SOON FELL ASLEEP, STILL SITTING ON THE BOX.


AND THEN I . .
BLAH
BLAH
zzzzZZZZZZ

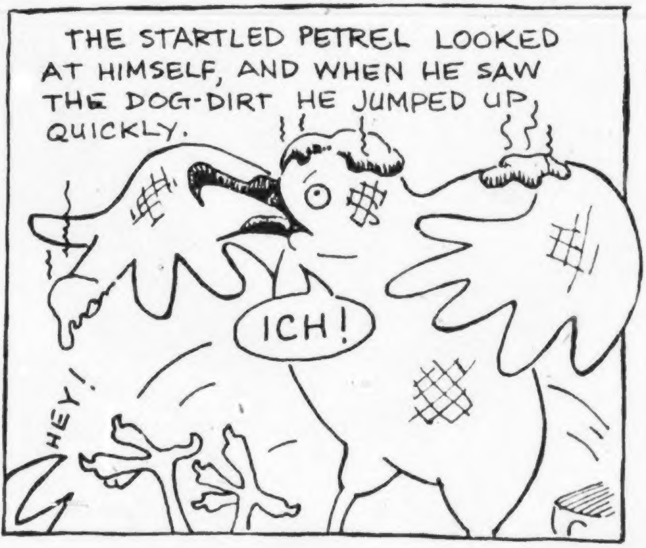

SPLAT!
zzZZZ
YUK!

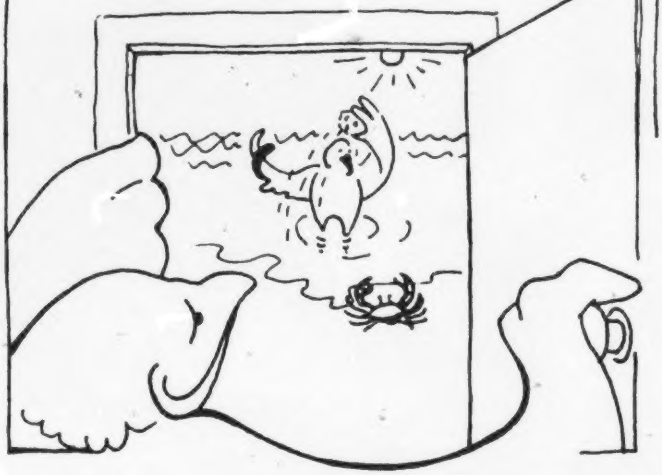
AS SOON AS PETREL WAS ASLEEP, RAVEN TOOK SOME DOG-DIRT AND PUT IT ALL OVER HIS COMPANION.

THEN HE WOKE HIM UP, SAYING, "PETREL, PETREL! LOOK WHAT YOU'VE DONE TO YOURSELF!"

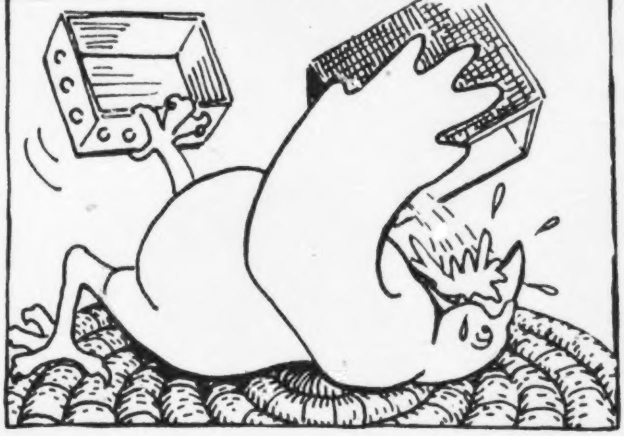


THE STARTLED PETREL LOOKED AT HIMSELF, AND WHEN HE SAW THE DOG-DIRT HE JUMPED UP, QUICKLY.

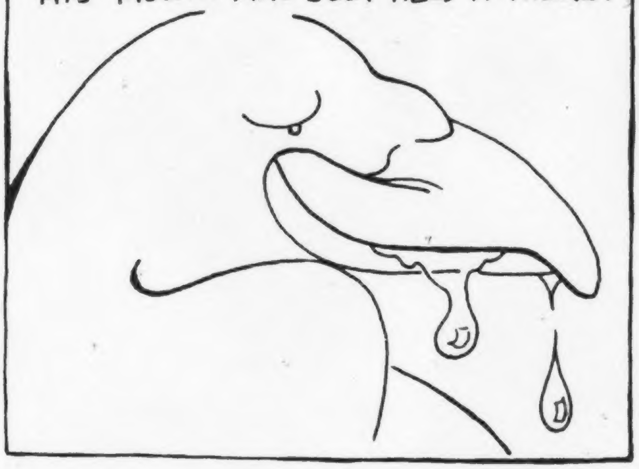




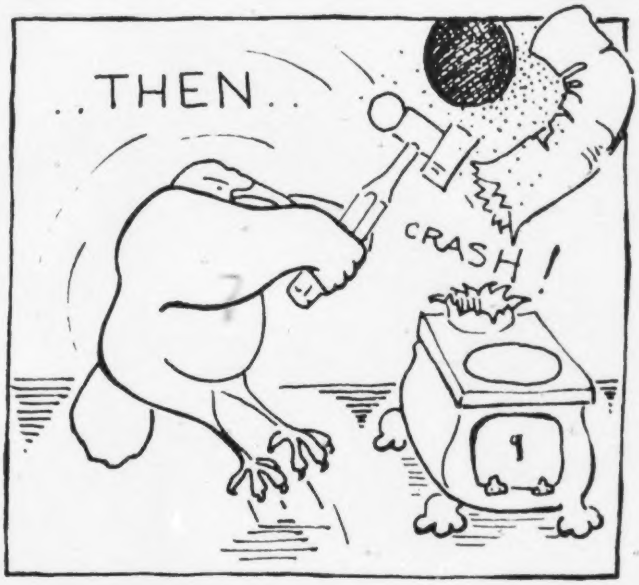
HE RAN TO THE SEA AND WASHED HIMSELF.



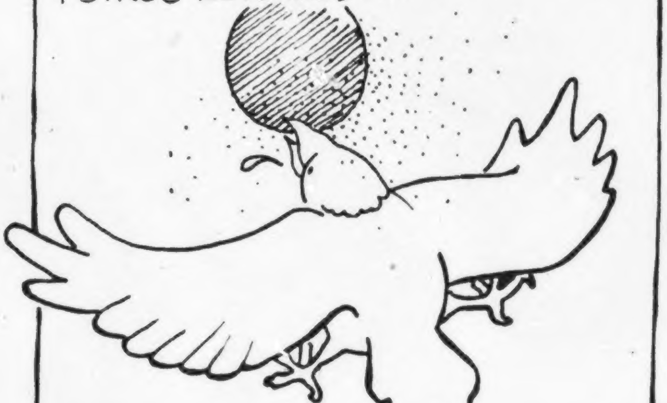
WHILE HE WAS GONE, RAVEN LIFTED THE COVER OFF THE BOX AND DRANK AS MUCH WATER AS HE COULD HOLD.



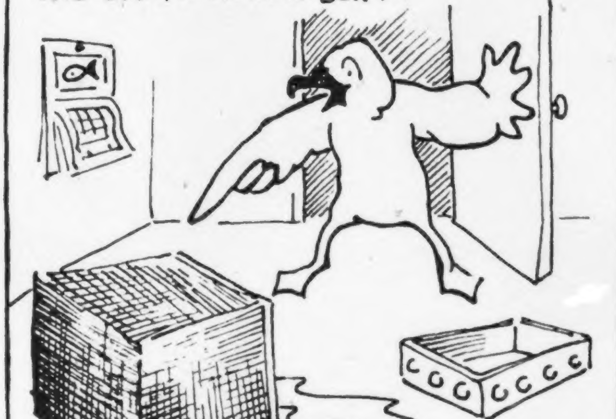
..WHEN HE WAS VERY FULL, HE TOOK A LITTLE MORE WATER INTO HIS MOUTH AND JUST HELD IT THERE.



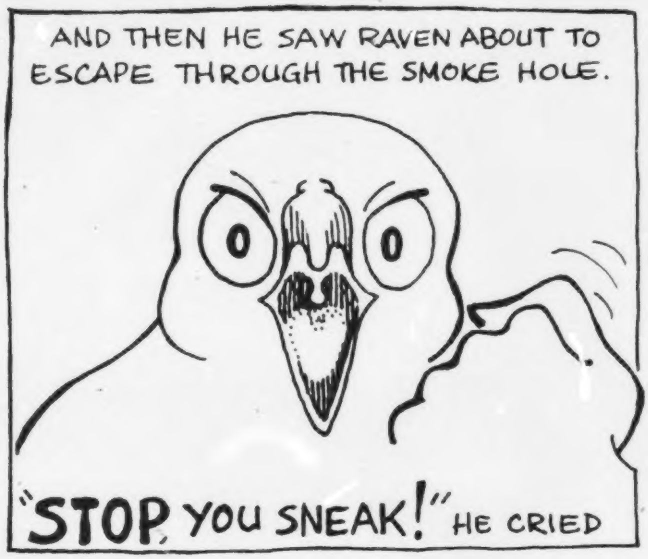
..THEN..

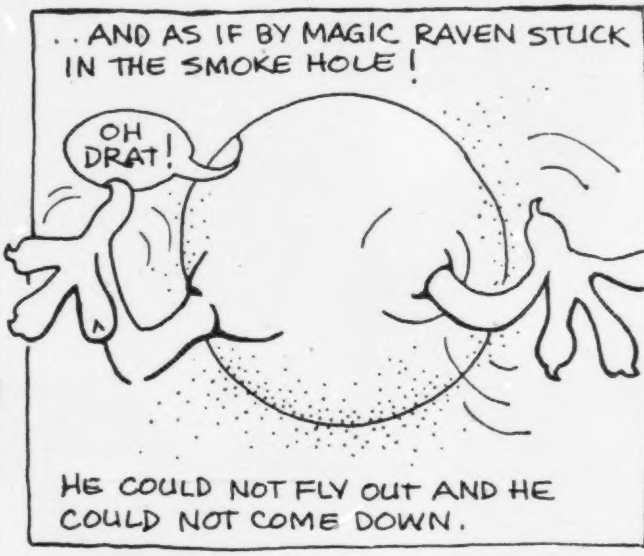


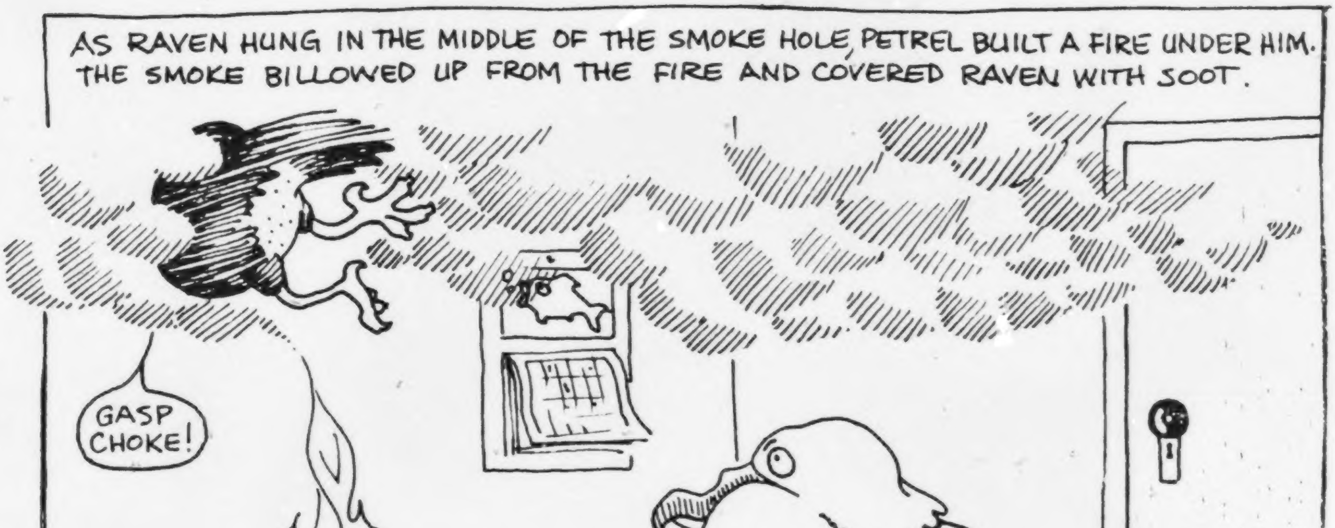
..HE QUICKLY FLEW TO THE SMOKE HOLE, INTENDING TO ESCAPE BEFORE PETREL RETURNED..

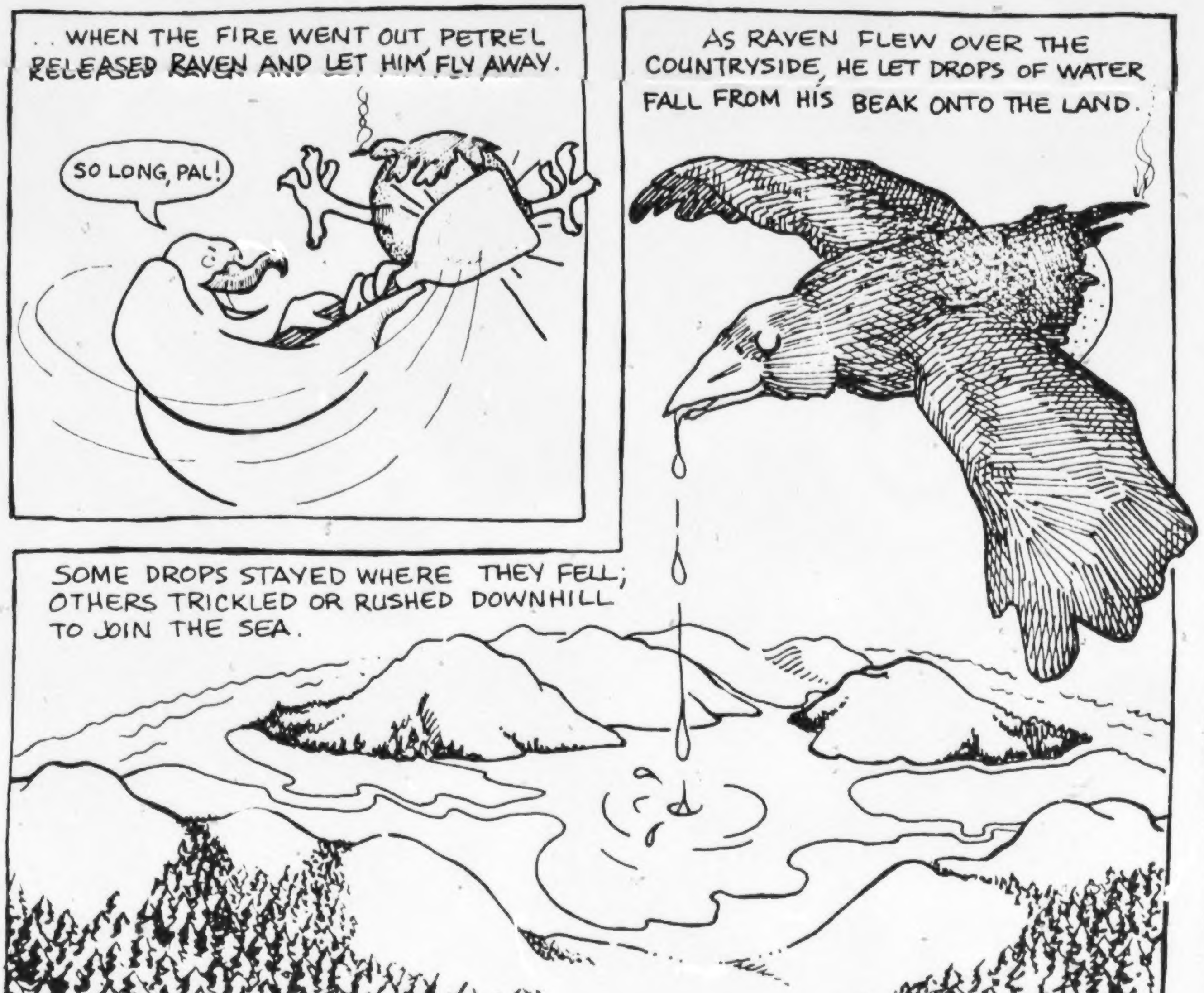


..BUT BY THIS TIME, PETREL HAD ALREADY RETURNED FROM THE SHORE. HE SAW THE EMPTY WATER BOX..


AND THEN HE SAW RAVEN ABOUT TO ESCAPE THROUGH THE SMOKE HOLE.
"STOP, YOU SNEAK!" HE CRIED


. . AND AS IF BY MAGIC RAVEN STUCK IN THE SMOKE HOLE!
OH DRAT!
HE COULD NOT FLY OUT AND HE COULD NOT COME DOWN.


AS RAVEN HUNG IN THE MIDDLE OF THE SMOKE HOLE, PETREL BUILT A FIRE UNDER HIM. THE SMOKE BILLOWED UP FROM THE FIRE AND COVERED RAVEN WITH SOOT.
GASP CHOKE!
RAVEN'S PRETTY WHITE FEATHERS WERE TURNED A DULL BLACK!


..WHEN THE FIRE WENT OUT, PETREL RELEASED RAVEN AND LET HIM FLY AWAY.
SO LONG, PAL!
AS RAVEN FLEW OVER THE COUNTRYSIDE, HE LET DROPS OF WATER FALL FROM HIS BEAK ONTO THE LAND.
SOME DROPS STAYED WHERE THEY FELL; OTHERS TRICKLED OR RUSHED DOWNHILL TO JOIN THE SEA.
RAVEN LAUGHED QUIETLY, FOR HE KNEW HE HAD OUTSMARTED PETREL AFTER ALL..
HMMM. I MUST REMEMBER THAT.
AND THAT IS THE STORY OF HOW RAVEN BECAME BLACK; AND HOW HE GAVE WATER TO THE WORLD
-THE END-